# BOSTON POPS July '98

Keith Lockhart, Conductor

Boston Pops Esplanade Orchestra

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We hope you enjoy the fine music of the Boston Pops Esplanade Orchestra summer concert series.

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#### THE BOSTON POPS

In 1881, Henry Lee Higginson, the founder of the Boston Symphony Orchestra, wrote of his wish to present in Boston "concerts of a lighter kind of music." The first Boston Pops concert, on July 11, 1885, represented the fulfillment of his dream. Called the "Promenade Concerts" until 1900, they combined light classical music, tunes from the musical theater, and an occasional novelty number. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Pops concerts are performed by the Boston Pops Orchestra, which is composed of members of the Boston Symphony Orchestra (except for twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. Both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra represent the city of Boston on tour. The Boston Pops Orchestra has appeared at the White House and at the Lincoln Memorial; John Williams led the Boston Pops Orchestra on tours of Japan in June 1990 and June 1993. The Boston Pops Esplanade Orchestra has made six tours of United States summer festivals and in November 1987 visited Japan with Mr. Williams. Keith Lockhart has led five national tours with the BPEO and in June 1977 made his first overseas tour as Boston Pops Conductor, leading the BPEO on tour to Japan and Korea.

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who in 1930 became the eighteenth conductor of the Boston Pops and the first who was American-born. One of Fiedler's great dreams was to establish a series of free outdoor orchestral concerts for the people of Boston. In 1929, this dream became a reality when he organized the first Esplanade Concerts, which took place on the banks of the Charles River. Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization.

Following the death of Arthur Fiedler in 1979, the Boston Foundation and the Boston Symphony Orchestra created the Arthur Fiedler Esplanade Concerts Fund in honor of Mr. Fiedler and his founding in 1929 of the free concerts tradition. Contributions to the fund came from hundreds of donors whose gifts were matched on a one-to-one basis by the foundation until the fund reached its goal of \$1 million. The income from this permanent fund, held in trust by the Boston Foundation, is used exclusively to help defray the costs of these concerts, and each year the Boston Symphony Orchestra designates one of the Esplanade Concerts "The Arthur Fiedler Concert." The Metropolitan District Commission, which so generously provides the Hatch Shell, meets a portion of the security, clean-up, and amplification expenses; however, there still remains a substantial deficit that requires funding on an annual basis. Audience members who wish to help the Boston Symphony Orchestra meet these costs and to keep a unique community tradition alive should send their contributions (tax-deductible as provided by law) to the Boston Pops Fund, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115.

Special thanks to the National Endowment for the Arts and the Massachusetts Cultural Council for their continued support of the Boston Symphony Orchestra and the Boston Pops.



Keith Lockhart is the twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his fourth Pops season, Mr. Lockhart has conducted more than 200 concerts; made twenty television shows; made his Carnegie Hall debut with the Boston Pops Orchestra; and led five national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. In 1998 he will lead two BPEO tours, a summer tour of the Midwestern United States and a December holiday tour across the United States, fol-

lowed by a tour to Florida and the Southeast. This season includes performances of Mr. Lockhart's first-ever commission for the Boston Pops, Dan Welcher's Spumante. In February Keith Lockhart and the Boston Pops Orchestra released their third recording, The Celtic Album. Their first two albums—Runnin' Wild: The Boston Pops Play Glenn Miller, released in 1996, and last spring's American Visions—both received critical and popular acclaim. A Christmas album recorded last December is scheduled for release this fall.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he still holds. In January 1998, Mr. Lockhart was appointed Music Director of the Utah Symphony, effective with the 1998-99 season. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

Prior to his Boston Pops debut in June 1993, Keith Lockhart worked with singers Mandy Patinkin and Mel Tormé. As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Cleveland Orchestra, and the Los Angeles Chamber Orchestra; he is a frequent guest conductor with the Naples (Florida) Philharmonic. Notable recent guest conducting appearances include the Montreal Symphony, Colorado Symphony, Minnesota Orchestra, Singapore Symphony, National Arts Center Orchestra, New England Conservatory Symphony Orchestra, Hudson Valley Philharmonic, Phoenix Symphony, the St. Paul Chamber Orchestra, Philadelphia Orchestra, and Dallas Symphony. He also conducted his Cincinnati Chamber Orchestra on several occasions and made his debut last summer with the New York Philharmonic. Upcoming engagements include debuts with the orchestras of Seattle, Vancouver, Buffalo, Milwaukee, and Taipei, as well as returns to the podium in Montreal, Toronto, Singapore, and St. Paul.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the Emily A. Fifield Elementary School in Dorchester as part of the Boston Music Education Collaborative. In May 1996, Mr. Lockhart was awarded an honorary doctorate from the Boston Conservatory.

#### **AMERICA**

My country 'tis of thee, sweet land of liberty, Of thee I sing.
Land where my fathers died!
Land of the Pilgrim's pride!
From ev'ry mountain side,
Let freedom ring!

#### AMERICA THE BEAUTIFUL

O beautiful for spacious skies, For amber waves of grain. For purple mountain majesties, above the fruited plain.

America! America! God shed his grace on thee,

And crown thy good with brotherhood From sea to shining sea.

#### YANKEE DOODLE

Oh! Yankee Doodle came to town a-ridm' on a pony

He stuck a feather in his hat and called it macaroni.

Yankee Doodle keep it up, Yankee Doodle dandy.

Mind the music and the step and with the girls be handy.

#### I'M A YANKEE DOODLE DANDY

I'm a Yankee Doodle dandy, a Yankee Doodle do or die.

A real live nephew of my Uncle Sam, Born on the Fourth of July.

I've got a Yankee Doodle sweetheart, she's my Yankee Doodle Joy.

Yankee Doodle came to town, a-ridin' on a pony,

I am a Yankee Doodle boy.

#### THIS LAND IS YOUR LAND

This land is your land, this land is my land

From California to the New York island, From the redwood forest to the Gulf Stream waters:

This land was made for you and me. Words and music by Woody Guthrie TRO-<sup>©</sup>1956-1958-1970 Ludlow Music, Inc., New York Used by permission.

#### YOU'RE A GRAND OLD FLAG

You're a grand old flag, you're a high flying flag.

And forever in peace may you wave; You're the emblem of the land I love, The home of the free and the brave. Ev'ry heart beats true, Under red, white, and blue,

Where there's never a boast or brag; But should old acquaintance be forgot, Keep your eye on the grand old flag.

#### **GOD BLESS AMERICA**

by Irving Berlin

God bless America, land that I love. Stand beside her and guide her Through the night with the light from above.

From the mountains, to the prairies, To the oceans, white with foam, God bless America, my home sweet home.

God bless America, my home sweet home

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-arranged by Richard Hayman

#### "Survey Says": You May Win a Table at Christmas Pops!

Complete our brief survey of Esplanade Concert patrons and your name will be entered in a drawing for a free table (five seats) at a December 1998 Christmas Pops concert at Symphony Hall.

## THE BOSTON POPS ESPLANADE ORCHESTRA KEITH LOCKHART, Conductor

Friday evening, July 3, 1998, at 8



THE ESPLANADE

with special guests

MELISSA MANCHESTER

**BUCKWHEAT ZYDECO** 

CAST MEMBERS FROM "RAGTIME"

and members of

THE TANGLEWOOD FESTIVAL CHORUS, John Oliver, conductor, and

THE BOSTON POPS GOSPEL CHOIR, Charles Floyd, conductor

SPONSORED BY AMERICAN EXPRESS

The Star-Spangled Banner

Smith/Key

SERGEANT DANIEL M. CLARK, baritone

South Rampart Street Parade

Allen/Bauduc/Haggart-May

Flaherty/Ahrens-Brohn

Selections from Ragtime

Ragtime—Back to Before—Wheels of a Dream—

Wheels of a Dream (reprise)

STEPHEN FLAHERTY, MARIN MAZZIE,

DARLESIA CEARCY, ALTON FITZGERALD WHITE

Appalachian Morning

Halley-P.Williams

Remembering Frank Sinatra

Strangers in the Night New York, New York Kaempfert/Snyder/Singleton Kander/Ebb/Byers

Allons à Boucherie

Dural-Hollenbeck

Hey, Good Lookin' Hard to Stop

Williams-Dural/Hollenbeck
Dural-Hollenbeck

**BUCKWHEAT ZYDECO** 

Stanley "Buckwheat" Dural, Jr., accordian and vocals

Lee Allen Zeno, bass, Kevin Menard, drums, Reginald Dural, rubboard,

Ray Mouton, guitar

INTERMISSION

Love Is Sweeping the Country, from Of Thee I Sing

Gershwin-Ramin

A Tribute to George Gershwin

**MELISSA MANCHESTER** 

Peter Hume, music director and guitar, Frank Strauss, piano,

Cliff Hugo, electric bass, Bob Harsen, drums

Patriotic Sing-Along

arr. Hayman

America—America the Beautiful—Yankee Doodle—I'm a Yankee Doodle Dandy—This Land Is Your Land—You're a Grand Old Flag—God Bless America

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records. Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, Fifth Avenue Limousine, and Giorgio Armani.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon, and Fidelity Investments.

#### DANIEL M. CLARK

Sergeant Daniel M. Clark has been singing for the Massachusetts State Police at ceremonies, political functions, inaugurations, and funerals since graduating from the Academy in 1985. Sergeant Clark has performed at Foxboro Stadium for the New England Patriots and New England Revolution, at Fenway Park for the Boston Red Sox, and annually in Hopkinton to start the Boston Marathon. In 1990 he was introduced to Boston Pops Associate Conductor Laureate Harry Ellis Dickson by former Governor Michael Dukakis, who had heard Sergeant Clark perform at the funeral of a fallen trooper. In August 1993 Mr. Dickson invited Sergeant Clark to sing "America the Beautiful" on the 100th anniversary of the song during the annual "Pops by the Sea" concert in Hyannis on Cape Cod. Since then Sergeant Clark has appeared with Mr. Dickson in Hyannis, singing patriotic and American songs. As a result of his 1994 performance, which was attended by Arnold Schwarzenegger and Maria Shriver, Sergeant Clark was asked by Arnold to open the 1995 Schwarzenegger Classic in Columbus, Ohio. Sergeant Clark and his wife Mary, a coloratura soprano, perform as members of the Boston Bel Canto Opera and as a duo in concerts around the region. This week's performances marks Sergeant Clark's second appearance on the Esplanade with the Boston Pops Esplanade Orchestra.

#### STEPHEN FLAHERTY

Composer Stephen Flaherty, along with lyricist Lynn Ahrens, won the 1998 Tony Award for Best Score for *Ragtime*. His other Broadway credits include *Once on This* 



Island (eight Tony nominations, including Best Musical and Best Score; 1995 Olivier Award for London's Best Musical) and My Favorite Year (Lincoln Center Theatre), both collaborations with Ms. Ahrens. In addition, he composed the music for Lucky Stiff (off-Broadway and London) and for the animated feature Anastasia, also with Ms. Ahrens as lyricist. Mr. Flaherty also wrote the incidental music for Neil Simon's new play, Proposals. His concert pieces of suites from Ragtime and Anastasia were recently premiered by the Hollywood Bowl Orchestra. Mr. Flaherty is a member of the new theatre company, The Drama Dept., and of the Dramatists Guild.

#### MARIN MAZZIE

1998 Tony nominee (Leading Actress in a Musical) Marin Mazzie originated the role of Mother in the workshop and world premiere production of *Ragtime*. For her portrayal of Clara in the Stephen Sondheim/James Lapine musical *Passion* she also received a Tony nomination and went on to repeat the role in the film version for PBS. Ms. Mazzie's other Broadway credits include *Into the Woods*, *Big River*, and the City Center Encore production of *Out of This World*. Her off-Broadway credits include *The Trojan Women*, *A Love Story*; she also appeared off-Broadway and on the national tour of *The World Goes Round*. Among her extensive regional credits are Nellie in *South Pacific*, Beth in *Merrily We Roll Along*, and Sarah in *Guys and Dolls*. Her recordings include *Songs From Ragtime* (RCA), *Passion* (Angel), *Out of This World* (DRG), and *I Was Looking at the Ceiling, and Then I Saw the Sky* (Nonesuch).

#### DARLESIA CEARCY

Singer, actress, and dancer Darlesia Cearcy, who portrays Sarah in *Ragtime*, recently returned to the United States from an extended stay in Europe. There she initiated her recording career, performing the single "Everlasting" on London MTV's "most wanted" and receiving a nomination for a VIVA Television Award. Ms. Cearcy made her Broadway debut in *The Goodbye Girl*. Other theatre credits include the Acid Queen in *The Who's Tommy*, *Once on This Island*, and productions of *Little Shop of Horrors*, *West Side Story*, and *Evita*; she was also featured with the Theatre Under the Stars. Her operatic performances include *Samson et Dalila* and *Hansel and Gretel* with Houston Grand Opera. Ms. Cearcy is also a classically trained ballet dancer of the Houston Ballet. She participated in the Oscar Hammerstein tribute *Some Enchanted Evening* (on PBS's "Great Performances") and has appeared in the films *Rush* and *The Challenger*.

#### **ALTON FITZGERALD WHITE**

Alton Fitzgerald White performed the role of Coalhouse Walker, Jr., in *Ragtime* for five months in Toronto. An original Broadway cast member of *Miss Saigon*, Mr. White was featured on Broadway as The Hawker in *The Who's Tommy* and starred in both the Broadway and original London productions of *Smokey Joe's Cafe* (his West End debut). Mr. White also starred as Jackie Robinson in the Chicago production of *The First*, for which he received a best actor nomination for the Joseph Jefferson Award. Among his other credits are *Dreamgirls*, *Once on This Island*, and principal roles at such regional theatres as the McCarten and Goodman Theatres. Mr. White has performed his acclaimed solo act at many New York clubs and recently completed a starring role in his first film, the independent feature *Speed Walking*.



Buckwheat Zydeco is the primary ambassador of the accordion-powered Creole dance music known as zydeco. The band's new website (www.buckwheatzydeco.com) marks zydeco's first official move onto the Internet. Buckwheat Zydeco is also the first zydeco band to land a major record label deal, the first to perform on a national television show, the first to have its music featured in major motion pictures, television shows, and national commercials, and the first to record with top rock musicians and introduce zydeco to the music mainstream. The band's leader, Stanley "Buckwheat" Dural, Jr., was born in 1947 in Lafavette, Louisiana, a close-knit community where many

black people express their Creole heritage by speaking French and by playing and dancing to zydeco. This hybrid genre blends Afro-Caribbean rhythms, plus blues, with soul, rock, country, and the French-rooted Cajun music of the Creoles' white neighbors. The son of a zydeco accordionist, Mr. Dural began his professional career as an R&B sideman, and in 1971 began leading his own R&B band, Buckwheat and the Hitch-hikers. In the mid-'70s, as the demand grew for zydeco bands, Mr. Dural played organ for the "King of Zydeco," the late Clifton Chenier. After three years of touring, recording, and accordion apprenticeship, Mr. Dural left in 1979 to lead his own group, Buckwheat Zydeco and the Ils Sont Partis Band. In 1987 he signed with

## Celebrate Seiji Ozawa's 25th with Beethoven's 9th

A <u>Free</u> BSO Concert on Boston Common Sunday, September 27, 4PM Seiji Ozawa Boston Symphony Orchestra

Christine Goerke, soprano • Florence Quivar, mezzo-soprano Frank Lopardo, tenor • José van Dam, bass-baritone Tanglewood Festival Chorus, John Oliver, conductor

#### BEETHOVEN Symphony No. 9

This free performance is an expression of thanks to the greater-Boston community that has supported Mr. Ozawa during his 25 years with the orchestra.

Island Records, becoming the first zydeco artist to appear on a major label and earning the band's fourth Grammy nomination. Since that time, the group has toured constantly, headlining at major venues and sharing stages with major artist such as U2 and Eric Clapton. The band performed at both of President Clinton's inaugurals and Mr. Dural was featured in the closing ceremonies of the Atlanta Olympics before a worldwide audience of three billion. Buckwheat Zydeco has also made numerous national television appearances, including "Late Night with David Letterman, the "Today" show, and the CBS Morning News. Another first for Buckwheat Zydeco was the release of the children's album *Choo Choo Boogaloo* (Music for Little People), which has won numerous awards and rave reviews. The May 1997 album *Trouble* showcases the skilled players within the Ils Sont Partis Band and marks a return to the live-on-the-bandstand feel of the zydeco and R&B dance halls where Buckwheat first learned his craft.

#### MELISSA MANCHESTER

Grammy winner Melissa Manchester was born in New York, where her father was a bassoonist in the Metropolitan Opera Orchestra. She studied acting at the High School of Performing Arts; after graduating, she entered New York University, where she enrolled in a songwriting class taught by Paul Simon. She landed a staff writing job at Chappell Music and performed as a solo singer/pianist in clubs. She became a back-

up singer for Bette Midler (one of the original Harlettes) and during this time fulfilled her childhood fantasy of playing New York's Carnegie Hall. Six months later, Ms. Manchester had her own recording contract and shortly thereafter was herself a headliner at Carnegie Hall. Her first two albums, Home to Myself and Bright Eyes, positioned her as dynamic new talent, and her gold album Melissa launched the smash hit single "Midnight Blue." In 1980 she became the first artist in the history of the Academy Awards to have two nominated movie themes (from *Ice Castles* and *The* Promise) in a given year. The song "You Should Hear How She Talks About You" from the album Hey Ricky earned Ms. Manchester a 1982 Grammy award for Best Female Vocalist. In 1989 she paid tribute to the singers who influenced her with the album Tribute. She combined her acting and singing in the recurring role of Blossom's mother Maddy on the hit television series "Blossom" and reunited with Bette Midler in the film For the Boys. In 1990 she performed with the Boston Pops Orchestra under the direction of John Williams in a concert taped for PBS's "Evening at Pops." In another career first, Ms. Manchester wrote a musical that appeared off-Broadway. Entitled I Sent a Letter to My Love, the show and score were both critically acclaimed. For her 1997 compilation album, The Essence of Melissa Manchester, she hand-picked some of her favorite selections from her thirteen Arista albums.

## TANGLEWOOD FESTIVAL CHORUS JOHN OLIVER, CONDUCTOR

Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan. This past February, singing from the General Assembly Hall of the United Nations in New York, the Tanglewood Festival Chorus represented the United States when Seiji Ozawa conducted the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, Principal Guest Conductor Bernard Haitink, the Boston Pops, and prominent guest conductors. The chorus has collaborated with Seiji Ozawa and the BSO on numerous recordings and may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra, Joy to the World, on Sony Classical, and We Wish You a Merry Christmas, on Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. He made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985.

For a biography of the Boston Pops Gospel Choir, please see page 14.

#### BOSTON POPS GOSPEL CHOIR, CHARLES FLOYD, CONDUCTOR and MEMBERS OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, CONDUCTOR

Sopranos
Emily Anderson
Mary Bennett
Joanne Colella Boag
Karen Dias
Lydia Z. Dyett
Sandra Hoyt
Jennifer C. Hunter
Eileen Katis
Laura Lapointe
Doris Richardson
Susan Rubin
Sabrina Sperow
Sarah J. Telford
Angela M. Vieira

Altos Jennifer Anderson Irene Gilbride Teresa Kiritsy A. Toby Simon Sally Tetzlaff-DeSantis Karen Tobin Martha Vedrine

Tenors Ronald Austin Andrew Crain Reginald Didham Jason Hunter Herbert Jones Edward Mallory Ronald J. Martin Thornton Shepherd Don P. Sturdy Thomas Westfall

Basses William A. Bridges Alexander R. Goldberg John Olson Kenneth Richmond Edward Shaddock Dennis Slaughter Mark H. Stepner Jeffrey Zagaria

William A. Bridges, Chorus Manager

### THE BOSTON POPS ESPLANADE ORCHESTRA KEITH LOCKHART, Conductor

Saturday evening, July 4, 1998, at 8



THE ESPLANADE
with special guests
MELISSA MANCHESTER
BUCKWHEAT ZYDECO
CAST MEMBERS FROM "RAGTIME"
and members of

THE TANGLEWOOD FESTIVAL CHORUS, John Oliver, conductor, and THE BOSTON POPS GOSPEL CHOIR, Charles Floyd, conductor

The Star-Spangled Banner Smith/Key

SERGEANT DANIEL M. CLARK, baritone

South Rampart Street Parade Allen/Bauduc/Haggart-May

Selections from Ragtime Flaherty/Ahrens-Brohn

Ragtime—Back to Before—Wheels of a Dream—Wheels of a Dream (reprise)

STEPHEN FLAHERTY, MARIN MAZZIE,

DARLESIA CEARCY, ALTON FITZGERALD WHITE

Appalachian Morning Halley-P.Williams

Remembering Frank Sinatra

Strangers in the Night Kaempfert/Snyder/Singleton

New York, New York

Allons à Boucherie

Dural-Hollenbeck
Hey, Good Lookin'

Williams-Dural/Hollenbeck

Hard to Stop Dural-Hollenbeck

BUCKWHEAT ZYDECO

Stanley "Buckwheat" Dural, Jr., accordian and vocals Lee Allen Zeno, bass, Kevin Menard, drums, Reginald Dural, rubboard, Ray Mouton, guitar

#### **INTERMISSION**

Love Is Sweeping the Country, from Of Thee 1 Sing Gershwin-Ramin

A Tribute to George Gershwin

**MELISSA MANCHESTER** 

Peter Hume, music director and guitar, Frank Strauss, piano, Cliff Hugo, electric bass, Bob Harsen, drums

Patriotic Sing-Along arr. Hayman

America—America the Beautiful—Yankee Doodle—I'm a Yankee Doodle Dandy—This Land Is Your Land—You're a Grand Old Flag—God Bless America

1812 Overture Tchaikovsky

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records. Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, Fifth Avenue Limousine, and Giorgio Armani.

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#### CHARLES FLOYD

Conductor, pianist, and composer Charles Floyd began studying piano at age four, gave his first solo recital at age nine, and by age twenty had been heard in solo recital, chamber music, and concerto performances throughout the United States and Spain. Mr. Floyd earned degrees in piano performance from the Conservatory at Oberlin College, the University of Louisville, and the University of Wisconsin-Madison. His teachers have included pianists Joseph Schwartz, Lee Luvisi, Aube Tzerko, and Howard Karp. Through the auspices of numerous summer festivals and master classes, he has also worked with Jorge Bolet, John Perry, and Mischa Dichter. Mr. Floyd performed frequently as soloist with the Louisville Orchestra between 1982 and 1984 under the direction of Robert Bernhardt and Stewart Kershaw; he was also chosen as pianist for the Louisville Ballet's internationally recognized tribute to George Balanchine during the 1983-84 season. Charles Floyd has been the recipient of numerous awards and grants, including those from the Aspen Music School, the AMOCO Corporation, the Columbus Symphony Orchestra, Chicago's Louis Sudler Foundation, and the National Chopin Competition of New York's Kosciuszko Foundation. As a conductor, Mr. Floyd has been heard in pops concerts with more than 500 orchestras since 1991, including the San Francisco Symphony, the Atlanta, Pittsburgh, Miami, Spokane, and Denver symphony orchestras, the Hollywood Bowl Orchestra, and the Los Angeles, Buffalo, and Rochester philharmonic orchestras. The 1997-98 season has included performances of "A Gospel Christmas" with the Atlanta, Baltimore, and Houston symphony orchestras, and the nationally televised PBS holiday special "A Cathedral Christmas" (filmed at the National Cathedral in Washington, D.C.) with mezzo-soprano Denyce Graves. Future engagements include the Atlanta premiere of Niels Gade's Symphony No. 4 with the Atlanta Symphony Orchestra in July and "Gospel Christmas" concerts with that orchestra in December, Mr. Floyd's twelve-year partnership with Natalie Cole included such projects as the multiple Grammy award-winning tribute to Nat King Cole entitled Unforgettable, With Love, the Emmy award-winning PBS Great Performances concert video of the same title, the Grammy-winning release entitled Take a Look, and her most recent Grammy-nominated release, Stardust. This season Charles Floyd returned to the Symphony Hall podium for his fifth "Gospel Night at Pops" performance; he made his debut as piano soloist in 1996, performing Gershwin's Rhapsody in Blue both at Symphony Hall and on the Esplanade. Charles Floyd's compositions include chamber music, art songs, gospel music, two operas, and a concerto for jazz piano and and orchestra. His "Four Spirituals" for soprano and orchestra was premiered at Symphony Hall with the Boston Pops Esplanade Orchestra in 1995.

#### BOSTON POPS GOSPEL CHOIR

The Boston Pops Gospel Choir, made up of volunteers from church choirs and other choruses in the region, was originally brought together to participate in the first "Gospel Night at Pops," which took place on Sunday, June 11, 1993. "Gospel Night" came about as a result of the vision and commitment of the Boston Symphony Orchestra's Cultural Diversity Committee, and particularly because of the late Vondal M. Taylor, Jr. (1954-95), who was Vice-Chairman of the Cultural Diversity Committee and an Overseer of the Boston Symphony Orchestra. That first performance was led by guest conductor Isaiah Jackson, and Alvin Parris, III, prepared the choir. The fol-

lowing year Charles Floyd, perhaps best-known for his work with Natalie Cole, led acclaimed "Gospel Night" performances both at Symphony Hall and on the Esplanade, which featured his own arrangements. Returning for the fourth consecutive year, Mr. Floyd is conducting "Gospel Night" on the Esplanade. Last season the Boston Pops Gospel Choir joined Patti LaBelle and Edwin Hawkins for a concert featuring inspirational music, a performance taped for the PBS series "Evening at Pops."

#### BOSTON POPS GOSPEL CHOIR

Sopranos Yolanda Allison Lorraine Baden Theresa Barnwell Marie MaBelle Bellegarde Dr. Mary E. Bennett Marilyn Burrell Pamela D. Carter Iris Coates Joy Yvette Coates Laurina JoAnn Coates Lorenzee Cole Dee Crawford Joan Daluz Christina DeVaughn Lydia Dyett Thomasina Dyett Barbara Garlington-Carrier Patricia S. Hite Pauline A. Hogan Sandra Hoyt Jennifer Carey Hunter Beverly D. Johnson Ida Kamrara Ayeesha M. Lane Laura Lapointe Ruby Mallette Marva P. Martin Lina Mercedes Martinez Karen Marie Powell Phyllis Rawlins Cora W. Reid Pamela Reid Doris M. Richardson

Barbara L. Roach Johnnie M. Singleton Crystal Lee Smith Moniqueka Smith-Kidwell Sabrina Renee Sperow Elnora B. Stubbs Ella L. Swain Naarah Thornell Christine A. Williams Avis Womack

Mezzo-sopranos Martha Akagi Donna M. Bayne Samara Z. Bercovitch Adrienne E. Bryant lessica Corriere Camilla Davis Jean L. Davis Staci Davis-Spencer Adrienne P. DeVaughn Tamara DeVaughn Lenore V. Dunson Angela Glass Ruth Hammell Karen Haywood DoNique Hill Theresa A. Jackson Diane James Renese King Linda Malouf Marianne Marks Cora Martin Sharon L. Molden

Verna B. Okali Monica Raymond Beilah Ross Lynnette Ruley Valerie Siders Venecia Elise Siders Shirley Snyder-Day Ria Spencer Katani A. Sumner Sally Tetzlaff-**DeSantis** Marcita Thompson-Meade Karen Annette Tobin Eleanor Vaughn Martha F. Vedrine Toni Walker Kymberli D. Welch Linda Wheeler H. Tracy Williams Nakia Womack

Tenors Ronald Austin Iuanita Bellfield-White John H. Booker leanette Boone-Smith William Ellis Tracev Foxworth Masanori Fuyushiba Antoine Glass Gregory Glass James Gleason Larry Green, Jr. LaDarrell Hagans Steven Hawkesworth Cynthia Horton

Jason Hunter

David A. Jackson Rosalind Johnson Herbert S. Jones Edward S. Mallory Ron Martin Percaline McDougald Edmond T. Mousally Gwendolyn Ann Nicholls Esther Z. Niles Geoffrey C. O'Hara Damien O'Neil Vincent Ronfard Johnnie O. Shelton LaVern Shelton Thornton Shepherd Jonathan W. Singleton Frances L. Snyder Josephine G. Walker Sandy Walker Norris V. Welch Karen Welling Janie Wilkerson

Basses Richard Allsbrook Richard Bove Philip N. Clinton, Jr. Derrick A. Johnson Edward I. Shaddock, Jr. Dennis L. Slaughter Jeff Thomas Logan J. Williams, Jr. Jeffrey Zagaria

William A. Bridges, Chorus Manager

### THE BOSTON POPS ESPLANADE ORCHESTRA KEITH LOCKHART, Conductor

Sunday evening, July 5, 1998, at 8



CHARLES FLOYD conducting with

THE BOSTON POPS GOSPEL CHOIR

GOSPEL NIGHT ON THE ESPLANADE SPONSORED BY AMERICAN EXPRESS

La Tarantelle Fretillante, from Petite Suite de Concert Coleridge-Taylor

Little Fugue in G minor Bach-Cailliet

Shepherd Boy, from Lyric Suite Grieg

Suite from Ben-Hur Rózsa

Parade of the Charioteers—Love Theme— Resurrection and Finale

#### INTERMISSION

THE BOSTON POPS GOSPEL CHOIR

I Will Bless Your Name Coley-Floyd

CAMILLA DAVIS and SHARON MOLDEN

Worthy Is the Lamb Friend-Floyd

KATANI SUMNER, ANTOINE GLASS, and EDWARD MAILLORY

He Satisfies Brooks-Floyd

It Is Well With My Soul Whitman-Floyd

I Need Your Spirit Hawkins-Floyd

CHRISTINA DEVAUGHN, IDA KAMRARA, AYEESHA LANE, RENESE KING, KAREN TOBIN, DORIS RICHARDSON, and RONALD AUSTIN

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records. Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, Fifth Avenue Limousine, and Giorgio Armani.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon, and Fidelity Investments.

#### THE BOSTON POPS ESPLANADE ORCHESTRA KEITH LOCKHART, Conductor

Tuesday evening, July 7, 1998, at 8



### THE ESPLANADE SPONSORED BY AMERICAN EXPRESS

The Star-Spangled Banner Smith/Key

Spumante Welcher

Commissioned by Keith Lockhart and the Boston Pops Orchestra

An American in Paris Gershwin

#### INTERMISSION

Scheherazade, Symphonic suite, Opus 35
Largo e maestoso—Allegro non troppo
Lento—Andantino—Allegro molto—
Vivace scherzando—Allegro molto ed animato
Andantino quasi allegretto
Allegro molte e frenetico—Vivo—Spritoso—
Allegro non troppo maestoso
Joseph Scheer, solo violin

Rimsky-Korsakov

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records. Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, Fifth Avenue Limousine, and Giorgio Armani.

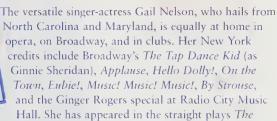
The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon, and Fidelity Investments.

#### MITCH MILLER

Born in Rochester, New York, Mitch Miller has made his way through all aspects of American music. As a scholarship student at the Eastman School of Music in Rochester, he played oboe with the Rochester Philharmonic and won the first oboe chair with the nearby Syracuse Symphony. After graduation he moved to New York, where he played oboe in both symphonic and popular orchestras. In 1934 Mr. Miller went on

a cross-country tour with an orchestra assembled by George Gershwin, performing the composer's major works, including Rhapsody in Blue and the Concerto in F with Gershwin as piano soloist. Several years later, Mr. Miller began to record as an oboist. His recordings of concertos by Cimarosa (1948), Vaughan Williams (1948), and Mozart (1950) are still considered definitive. Mitch Miller's tenure as head of popular records at Columbia Records remains one of the industry's success legends. He introduced and promoted such performers as Patti Page, Frankie Laine, Rosemary Clooney, Doris Day, Tony Bennett, Johnny Mathis, Erroll Garner, and Leslie Uggams. While at Columbia, Mr. Miller also recorded and conducted several "sing-along" albums, which were enormously popular. Altogether, the series sold more than 20 million copies, making Mitch Miller the largest-selling album artist in the record business, a position he held until 1976. The records' popularity led to the television series "Sing Along with Mitch" and a series of successful tours. In more recent years Mr. Miller has enjoyed a fruitful career as a conductor of symphony orchestras across the United States and Canada and in Italy; he recently held the post of Principal Pops Conductor of the New Jersey Symphony Orchestra. Recent debuts include Mexico City, Bergamo, and Milan. In 1987 Mr. Miller conducted the London Symphony Orchestra in an all-Gershwin concert featuring David Golub as piano soloist and Gail Nelson singing ten Gershwin songs. The recording that was made the following morning with the London Symphony Orchestra and Mr. Golub of Rhapsody in Blue, the Concerto in F, and An American in Paris (Arabesque Records), was named by Time magazine as one of the Ten Best Recordings of the Year. Mr. Miller also led the London Symphony in an acclaimed 1989 recording (also on Arabesque) of Paganini and Wieniawski violin concertos with Mark Kaplan as soloist. He has led Boston Pops concerts on many occasions, most recently in June of this year.





World of Carl Sandburg and Beyond Measure. Her touring credits include Bubbling Brown Sugar, Bess in the Houston Grand Opera revival of Porgy and Bess, Funny You Don't Look Like a Grandmother, and Billie Holiday in Lady Day at Emerson's Bar and Grill, a one-woman show she has also performed at the Vancouver Arts Club, Hartford's Theatre Works, The Barrington Stage, and Merrimack Repertory Theatre. Ms. Nelson continues to perform in the popular revues This Joint Is Jumping and Puttin' on the Ritz. She performed as Coretta King in the musical King by Maya Angelou for the 53rd Presidential Inauguration and for the Washington, D.C., celebration of Martin Luther King's birthday, televised on C-Span. In Europe Gail Nelson has appeared with Palermo's Teatro Massimo, Milan's RAI Television and Radio Orchestra, Florence's Maggio Musicale Orchestra, the Vienna Chamber Opera, the Madame Magazine Ball in Baden-Baden, and the Ball of the Silver Rose in Munich's Deutsches Theatre; she has also appeared in television specials in Amsterdam. Her symphonic engagements have included performances with orchestras in Indianapolis, Hartford, St. Louis, Chicago, New Jersey, Calgary, and Buffalo, at Ravinia, the Philadelphia Pops, Palm Beach Pops, and with the National Symphony and conductor Mitch Miller in the Gershwin television special Rehearsal. Ms. Nelson's night club engagements have taken her to the Poconos, the Catskills, and Florida; she is a popular guest entertainer for Holland America and Seabourn cruise lines. She has appeared in films, on television, and in many commercials, and can be heard on two of Horace Silver's Blue Note jazz albums as well as the original Broadway cast recording of The Tap Dance Kid, Gail Nelson Sings!, and, her most recent album, Lady Day at Emerson's Bar and Grill. She records novels for Talking Books, Inc. (American Foundation for the Blind). A graduate of Oberlin College with a master's degree from the New England Conservatory of Music, Gail Nelson was a member of the Metropolitan Opera Studio and an artist-in-residence with Affiliate Artists, Inc.

## Bring Home Some Pops Magic!



Visit the Symphony Shops on the Esplanade and bring home a Boston Pops CD or tape, a Pops T-shirt, or a Pops baseball cap. We are featuring the Pops' latest release, *The Celtic* 

Album, and also carry their first

two hit albums,

American Visions
and Runnin' Wild.



All locations are open for one hour before the concerts and during intermission.

The Symphony Shop is a fundraising project of the Boston Symphony Association of Volunteers. All proceeds benefit the Boston Symphony Orchestra and Boston Pops.

For further information and mail orders, call the Symphony Shop at (617) 638-9383.

### THE BOSTON POPS ESPLANADE ORCHESTRA KEITH LOCKHART, Conductor

Wednesday evening, July 8, 1998, at 8



THE ESPLANADE

MITCH MILLER conducting
SPONSORED BY AMERICAN EXPRESS

Overture to Russlan and Ludmilla

Glinka

March Slav, Opus 31

Tchaikovsky

A Tribute to George Gershwin

Selections from Girl Crazy

arr. Osser

But Not For Me—Embraceable You—Bidin' My Time—I Got Rhythm

GAIL NELSON, soprano

Selections from Funny Face

arr. Osser

Funny Face—He Loves and She Loves— My One and Only—It's Time You Woke Up— 'S Wonderful

MS. NELSON

Strike Up the Band MS, NELSON

arr. Osser

#### INTERMISSION

The Harold Arlen Songbook

arr. Osser

Get Happy—Let's Fall In Love— Paper Moon—Blues in the Night— That Old Black Magic—Stormy Weather— I Love a Parade

South Rampart Street Parade

Bauduc/Haggart

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records. Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, Fifth Avenue Limousine, and Giorgio Armani.

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#### HARRY ELLIS DICKSON

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's

Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include conducting engagements with the San Francisco Symphony, where he led three Pops concerts, including the opening concert of the Pops season in Davies Hall; a 1994 Boston Pops Orchestra concert at Tanglewood marking the centennial of Arthur Fiedler's birth; four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in many other areas of New England. At this year's "Salute to Symphony" concert, Mr. Dickson shared the Symphony Hall podium with Seiji Ozawa, Keith Lockhart, and John Williams. A highlight of the concert, which was telecast on WCVB-TV Channel 5, was a tribute to Mr. Dickson's 90th birthday year. He will also be honored by other organizations during this milestone year. On July 4, he led the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, Gentlemen, More Dolce Please!, Arthur Fiedler and the Boston Pops, and an autobiography entitled Beating Time, A Musician's Memoir, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

### THE BOSTON POPS ESPLANADE ORCHESTRA KEITH LOCKHART, Conductor

Thursday evening, July 9, 1998, at 8



THE ESPLANADE
HARRY ELLIS DICKSON conducting
THE ARTHUR FIEDLER CONCERT
SPONSORED BY AMERICAN EXPRESS

The Star-Spangled Banner SERGEANT DANIEL M. CLARK, baritone

Overture to Egmont

Largo from Symphony No. 9 in E minor, From the New World

Gaîté parisienne Overture—Allegro brilliante—Polka—Galop—

Valse—March—Can-Can—Finale

Smith/Key

Beethoven

Dvořák Offenbach

Ward/Bates

INTERMISSION

America the Beautiful

SERGEANT CLARK

Suite from Carmen Bizet

Prelude to Act I—Aragonaise—Intermezzo—The Toreadors

George M. Cohan Medley arr. Bodge

Give My Regards to Broadway—Mary's a Grand Old Name—Nellie Kelly, I Love You— You're a Grand Old Flag—You Remind Me of My Mother—Harrigan—Yankee Doodle Dandy

All Aboard! (A Sentimental Journey)

Sentimental Journey—Chattanooga Choo Choo—Casey Jones—Tuxedo Junction—Alabamy Bound—Night Train—Take the 'A' Train—On the Atchinson, Topeka and the Santa Fe—Wabash Cannon Ball—

Orange Blossom Special

arr. Hayman

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records. Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, Fifth Avenue Limousine, and Giorgio Armani.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon, and Fidelity Investments.



THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART Conductor

First Violins Toseph Scheer Michael Rosenbloom Lisa Crockett Kristina Nilsson Brynn Albanese Maynard Goldman Sandra Kott Sharan Leventhal Gregory Vitale Dianne Pettipaw Cynthia Cummings Gerald Mordis **Iames Orent** Paul MacDowell Melissa Howe Stacey Alden

Second Violins
Clayton Hoener
Jennifer Elowitch
Susan Shipley
Danielle Maddon
Colin Davis
Pattison Story
Dorothy Han
Julie Leven
Kay Knudsen
Rebecca Katsenes
John Harrison
Priscilla Hallberg

Violas Kenneth Stalberg Jean Haig Anne Black Susan Culpo Emily Bruell Donna Jerome David Feltner Barbara Wright

Cellos
Ronald Lowry
David Finch
George Seaman
Theresa Borsodi
Andrew Mark
William Rounds
Toni Rapier
Kevin Crudder

Basses
Robert Caplin
Barry Boettger
John Salkowski
Gregory Koeller
Elizabeth Foulser
Prentice Pilot
Mark Henry

Flutes
Marianne Gedigian
Linda Toote

Piccolo Iva Milch

Oboes Laura Ahlbeck Frank Charnley

English Horn Barbara LaFitte

Clarinets
Ian Greitzer
Aline Benoit

Bass Clarinet Edward Avedisian

Bassoons Ronald Haroutunian Donald Bravo

Contrabassoon Ruth Waterhouse Horns Kevin Owen Richard Menaul Nona Gainsforth Thomas Haunton

Trumpets
Bruce Hall
Gregory Whitaker
Dennis Alves
Dana Russian

Richard Greenfield

Trombones
Darren Acosta
Lawrence Isaacson
Mark Cantrell

Tuba Gary Ofenloch

Timpani Everett Beale

Percussion
Fred Buda
Dean Anderson
Neil Grover
Patrick Hollenbeck

Harp Sarah Schuster Ericsson

Piano Bob Winter

Guitar John Wilkins

Saxophone Michael Monaghan

Librarians
Marshall Burlingame
William Shisler
Sandra Pearson

Personnel Managers Lynn G. Larsen Bruce M. Creditor

Stage Manager Cleveland Morrison

## B0570N



25TH FOURTH OF JULY 1998 ON THE ESPLANADE

COMPLIMENTARY COMMEMORATIVE PROGRAM







## The Program

## BOSTON POPS ESPLANADE ORCHESTRA

BOSTON POPS ESPLANADE ORCHESTRA

Keith Lockhart, Conductor with special guests MELISSA MANCHESTER BUCKWHEAT ZYDECO

CAST MEMBERS FROM "RAGTIME"

with members of

THE TANGLEWOOD FESTIVAL CHORUS, John Oliver, conductor, and

THE BOSTON POPS GOSPEL CHOIR, Charles Floyd, conductor

Saturday evening, July 4, 1998 at 8:00 on the Esplanade

The Star Spangled Banner

SERGEANT DANIEL M. CLARK, baritone

South Rampart Street Parade

Allen/Bauduc/Haggart-May

**Selections from Ragtime** 

Flaherty/Aherns-Brohn

STEPHEN FLAHERTY, MARIN MAZZIE, DARLESIA CEARCY, ALTON FITZGERALD WHITE

Appalachian Morning

Halley-P.Williams

Smith/Key

Remembering Frank Sinatra

Strangers in the Night New York, New York Kaempfert/Synder/Singleton Kander/Ebb/Byers





Allons à Boucherie Hey, Good Lookin' Hard to Stop

Dural-Hollenbeck Williams-Dural/Hollenbeck Dural-Hollenbeck

**BUCKWHEAT ZYDECO** 

Stanley "Buckwheat" Dural, Jr., accordion and vocals, Lee Allen Zeno, bass, Kevin Menard, drums, Reginald Dural, rubboard, Ray Mouton, guitar

#### INTERMISSION

Love Is Sweeping the Country, from Of Thee I Sing Gershwin-Ramin

A Tribute to George Gershwin

arr. Salisbury

MELISSA MANCHESTER

Peter Hume, music director and guitar, Frank Strauss, piano, Cliff Hugo, electric bass, and Bob Harsen, drums

**Patriotic Sing-Along** 

arr. Hayman

America - America the Beautiful - Yankee Doodle -I'm a Yankee Doodle Dandy - This Land Is Your Land -You're a Grand Old Flag - God Bless America

1812 Overture

**Tchaikovsky** 

Baldwin Piano
The Boston Pops Orchestra may be heard on
RCA Victor, Sony Classical and Philips Records



## The Performers





#### Melissa Manchester

Grammy Award-winning singer Melissa Manchester was born in New York where her father played the bassoon in the Metropolitan Opera Orchestra. After graduating from the High School of Performing Arts, Ms.

Manchester entered New York University and enrolled in a songwriting class taught by Paul Simon.

While performing as a solo act in Greenwich Village, Ms. Manchester met Bette Midler and became one of her back-up singers.

Ms. Manchester was nominated for Grammy Awards in 1978 and 1979. She won a Grammy as Best Female Vocalist in 1982 with her song "You Should Hear How She Talks About You."

Ms. Manchester is currently working on her sixteenth album, and is finishing the score for *Lady and the Tramp II*, a sequel to the Disney classic.



#### **Buckwheat Zydeco**

Stanley "Buckwheat" Dural, Jr. was born in Lafayette, Louisiana, home of zydeco music: a Creole blending of the blues, rock, country, and Cajun music, set to Afro-Caribbean rhythms.

Mr. Dural began his professional career as a rhythm-and-blues sideman, and later started his own band, Buckwheat and the Hitchhikers. After that, he played organ with the "King of Zydeco," the late Clifton Chenier. In 1979, Mr. Dural formed Buckwheat Zydeco and the Ils Sont Partis Band.

After recording for various independent labels, Mr. Dural signed with Island Records, becoming the first zydeco artist to appear with a major label.

The band has been nominated for four Grammy
Awards, and has performed at both President Clinton's inaugurals, as well as at the closing ceremonies of the Summer Olympics in Atlanta.





Marin Mazzie

#### Ragtime

Winner of four 1998 Tony Awards (Best Original Score; Best Orchestrations; Best Book of a Musical, and Best Performance by a Featured Actress in a Musical), Ragtime, based on E.L. Doctorow's novel of the same name, tells the story of an early twentieth-century America poised at the crossroads, pondering both its rural past and its industrial future. According to its director, Frank Galati, Ragtime provides its audience with a "political, social, and artistic panorama."

Ragtime's book was written by playwright Terrence McNally, winner of three Tony Awards. Its score is by Lynn Ahrens (lyrics) and Stephen Flahery (music), and its choreographer is Graciela Daniele.

#### Marin Mazzie

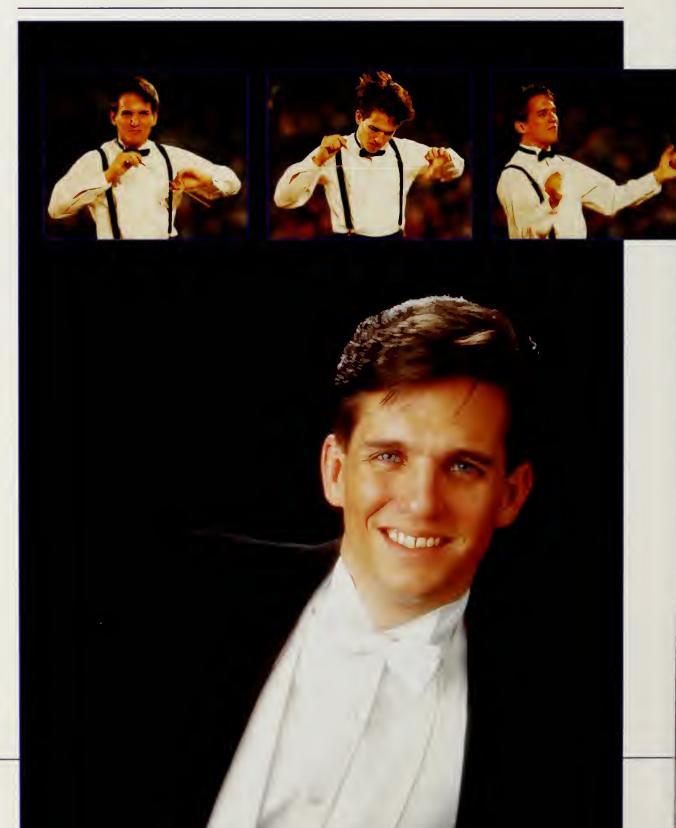
Marin Mazzie originated the pivotal role of Mother in both the workshop and world premiere productions of *Ragtime*, receiving tumultuous critical praise. A Broadway veteran, Ms. Mazzie she received a Tony nomination for her role in the Stephen Sondheim/James Lapine musical *Passion*. An accomplished singer, Ms. Mazzie's recordings include Songs from Ragtime, Passion, Out of This World, and I Was Looking at the Ceiling, and Then I Saw the Sky.

Joining Ms. Mazzie from the *Ragtime* cast are Darlesia Cearcy and Alton Fitzgerald White.



## Keith Lockhart

## CONDUCTOR





When one thinks of Keith Lockhart, the word "energy"

springs to mind.

In February 1995, Keith Lockhart was named the twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Entering his fourth Pops season, Mr. Lockhart has conducted more than 180 concerts, and made 19 television shows, including 11 new programs for PBS's "Evening at Pops," and both the annual "POPS Goes the Fourth!" and "Holiday at Pops," shows aired on WCVB-TV and A&E Television. Last year, Mr. Lockhart made his first overseas tour as Boston Pops Conductor.

Born in Poughkeepsie, New York, in November 1959, Keith Lockhart began studying piano at age seven. He holds degrees from Furman University, in Greenville, South Carolina, and Carnegie-Mellon University, in Pittsburgh.

Prior to becoming Conductor of the Boston Pops Orchestra, Mr. Lockhart had been Director of Orchestral Activities at Carnegie-Mellon, Conductor of the Pittsburgh Civic Orchestra, Assistant Conductor of the Akron Symphony Orchestra, Conductor of the Akron Youth Symphony, Assistant Conductor of the Cincinnati Symphony Orchestra, Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, and Music Director of the



Cincinnati Chamber Orchestra, a title he still holds. This past January, Mr. Lockhart was appointed Music Director of the Utah Symphony.

Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair, and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. As Youth Concerts Conductor, Mr. Lockhart annually leads 15 educational concerts for school-children and families from Boston and the surrounding communities. In addition, he serves as a godparent for the Emily Fifield Elementary

School, in Dorchester, as part of the Boston Music Education Collaborative, a partnership of the Boston Public Schools, the Boston Symphony Orchestra, the New England Conservatory, and WGBH.

With his appointment as Boston Pops Conductor, Keith Lockhart succeeded John Williams, who had held that position from 1980 to 1993. Named Boston Pops Conductor at 35, Mr. Lockhart is only the third person to lead the orchestra since 1930, when Arthur Fiedler, who was himself 35,

began his tenure.



## The Boston Pops ESPLANADE ORCHESTRA

 $\operatorname{The}$  Boston Pops Esplanade Orchestra appears regu-

larly on television and represents the City of Boston on tour. Organized by the management of the Boston Symphony Orchestra, the Boston Pops Esplanade

Orchestra consists of freelance musicians from Boston.

In addition to the annual nationally televised Boston's Fourth of July on the Esplanade, the orchestra gives free concerts at the Hatch Shell during July, and performs at the Holiday Pops and at a New Year's Eve gala.

The Boston Pops Esplanad Orchestra participated in the centennial celebration of the Statue of Liberty in 1986; toured Japan with John Williams in 1987; and made it second tour of that country with Keith Lockhart in 1997, also performing for the first time in Korea.





#### FIRST VIOLINS

Joseph Scheer Michael Rosenbloom Lisa Crockett Kristina Nilsson Brynn Albanese Maynard Goldman Sandra Kott Sharan Leventhal Gregory Vitale Diane Pettipaw Cynthia Cummings Gerald Mordis **James Orent** Paul MacDowell Melissa Howe Stacey Alden

#### SECOND VIOLINS

Clayton Hoener
Jennifer Elowitch
Susan Shipley
Sarah Roth
Colin Davis
Pattison Story
Dorothy Han
Julie Leven
Kay Knudsen
Rebecca Katsenes
John Harrison
Priscilla Hallberg

#### **VIOLAS**

Kenneth Stalberg Jean Haig Anne Black Susan Culpo Emily Bruell Donna Jerome David Feltner Barbara Wright

#### **CELLOS**

Ronald Lowry David Finch George Seaman Theresa Borsodi Andrew Mark William Rounds Toni Rapier Kevin Crudder

#### **BASSES**

Robert Caplin Barry Boettger John Salkowski Gregory Koeller Elizabeth Foulser Prentice Pilot Mark Henry

#### **FLUTES**

Marianne Gedigian Linda Toote

#### PICCOLO

Iva Milch

#### **OBOES**

Laura Ahlbeck Frank Charnley

#### **ENGLISH HORN**

Barbara LaFitte

#### **CLARINETS**

Ian Greitzer Aline Benoit

#### BASS CLARINET

Edward Avedisian



#### BASSOONS

Ronald Haroutunian Donald Bravo

#### CONTRABASSOON

Ruth Waterhouse

#### **HORNS**

Kevin Owen Richard Menaul Nona Gainsforth Thomas Haunton Richard Greenfield

#### **TRUMPETS**

Bruce Hall Gregory Whitaker Dennis Alves Steven Emery

#### **TROMBONES**

Darren Acosta Lawrence Isaacson Mark Cantrell

#### **TUBA**

Gary Ofenloch

#### TIMPANI

Everett Beale

#### **PERCUSSION**

Fred Buda Dean Anderson Neil Grover Patrick Hollenbeck

#### HARP

Sarah Ericsson

#### **PIANO**

Bob Winter

#### **LIBRARIANS**

Marshall Burlingame William Shisler Sandra Pearson

## PERSONNEL MANAGERS

Lynn G. Larsen Bruce M. Creditor

#### STAGE MANAGER

Cleveland Morrison



# Music Notes The 25th Anniversary

## A Centennial Tribute to George Gershwin

George Gershwin would have been 100 years old this year. Had he lived even a normal lifespan, rather than being cut off at the age of 38 by a brain tumor, who knows what musical marvels we might have to celebrate his life on the occasion of his centennial? After all, Gershwin did something that no other com-

poser has managed to do so easily and so well: he spanned the two cultures of classical and popular music in America.

This son of hard-working Russian-Jewish immigrants completed his first full Broadway score (for *La*, *La*, *Lucille*, 1919) at the age of 21. The following year his song "Swanee" became a sensational hit for Al Jolson, and earned Gershwin \$10,000 in royalties the first year.

Then, out of the world of popular music, Gershwin gave us his historical *Rhapsody in Blue*, and followed that with *An American in Paris*.

And still he turned out popular musicals, progressing to the towering operatic achievement of *Porgy and Bess.* 

Now, at the turn of the millennium, his centennial gives us another chance to fall in love with his music all over again.





# A Tribute to Frank Sinatra

For Frank Sinatra, the goal was to find a different sound. Recognizing the power of emotion in music, Sinatra perfected his style in the 1940s. But it was in the 1950s when Sinatra used the new "hi-fi" technology of the recording studio to make some of the most influential and important albums and songs of his career.

Sinatra will be forever known for his singles, "You Make Me Feel So Young," "High Hopes," "All The Way," and "Witchcraft." In later years, he adopted Paul Anka's "My Way" as his anthem. It's a song that always will be identified with his career and his life. Like few other performers, he built an audience that combined those who had been with him from the beginning, with those who first discovered through him how a pop idol could turn into a great American artist.

# SING ALONG

# Arranged by Richard Hayman

#### **AMERICA**

My country 'tis of thee, Sweet land of liberty, Of thee I sing. Land where my fathers died! Land of the Pilgrims pride! From every mountain side, Let freedom ring!

#### AMERICA THE BEAUTIFUL

O beautiful for spacious skies, For amber waves of grain. For purple mountain majesties. Above the fruited plain. America! America! God shed His grace on thee, And crown thy good with brotherhood From sea to shining sea.

#### YANKEE DOODLE

Oh! Yankee Doodle came to town a-ridin' on a pony. He stuck a feather in his hat and called it macaroni. Yankee Doodle keep it up, Yankee Doodle dandy. Mind the music and the step, and with the girls be handy.

#### I'M A YANKEE DOODLE DANDY

I'm a Yankee Doodle Dandy, a Yankee Doodle do or die A real live nephew of my Uncle Sam, Born on the Fourth of July I've got a Yankee Doodle Sweetheart, She's my Yankee Doodle joy Yankee Doodle came to town, a-ridin' on a pony, I am a Yankee Doodle boy.

#### THIS LAND IS YOUR LAND

This land is your land, This Land is my land, From California to the New York Island, From the redwood forest to the Gulf Stream waters; This land was made for you and me. Words and music by Woodie Guthrie TRO-©1956-1958-1970 Ludlow Music, Inc., New York Used by permission.

#### YOU'RE A GRAND OLD FLAG

You're a grand old flag, you're a high flying flag; And forever in peace may you wave; You're the emblem of the land I love; The home of the free and the brave. Every heart beats true, under red, white and blue Where there's never a boast or a brag; But should old acquaintance be forgot, Keep your eye on the grand old flag.

### **GOD BLESS AMERICA**

God bless America, land that I love. Stand beside her and guide her Through the night with the light from above. From the mountains, to the prairies, To the oceans, white with foam. God Bless America, my home sweet home. God Bless America, my home sweet home.



# Boston's 4th of July IN THE BEGINNING are all synonym

The first time Arthur Fiedler conducted the Boston Pops Orchestra in a Fourth of July concert on the Esplanade was in 1929.

The orchestra did not play the 1812 Overture.

There were no fireworks.
The Hatch Shell itself
would not be built for another
11 years.

Over the next several decades, the Pops would frequently perform on summer evenings on the Esplanade – and almost always on the Fourth – but by the early 1970s the number of concerts had dwindled to just five or six a year. By then, Arthur

Fiedler conducted only on July 4, usually playing George Gershwin's *Rhapsody in Blue*. Then, the next day, he would fly off to San Francisco to conduct the San Francisco Pops. Why stay in Boston?

The crowds were small, and growing smaller.

The Esplanade grounds were unappealing.

The banks of the river Charles had seen better days.

Today, Boston's Fourth of July is the city's biggest party.

Today, the 1812 Overture, the fireworks, the Pops, and the crowds on the Esplanade

are all synonymous with July 4 in Boston.

Today, Boston's Fourth of July is the centerpiece of the nation's Independence Day celebrations from sea to shining sea.

How did we get from "there" to "here," from "then" to "now"?

One night last spring,
David Mugar, Executive
Producer and Founder of
Boston's Fourth of July, Bob
Carey, the Concert's Emcee,
affectionately known as "the
Mouth of the River," and
Nancy Randall, for 19 years
the event's producer, sat
around a table in a restaurant
in the North End eating calamari and talking about how it
all began when Mugar was 34,
Carey was 33, and Randall
was 23. In 1973, 25 years





(From left) David Mugar, Nancy Randall, Bob Carey: Older and wiser.

David Mugar: I grew up loving the free outdoor concerts on the Esplanade. People would sit by the river as the sun went down and the moon came up, listening to music floating through the summer air. It was a very romantic, mystical, magical event in a city we all love. It made me sad to think how it was all falling apart.

One day, I was in my car with Arthur Fiedler. We were both fire and police buffs, and we were cruising for incidents and talking about this and that. The police and fire radios were hissing and crackling in the background.

I had seen the 1812 performed at Tanglewood that summer, with fireworks afterwards on the lake, but no cannons or bells. It suddenly struck me that that might be a way to revive the Esplanade concerts. I told Fiedler, "If you conduct the 1812 next July fourth, I'll try to find cannons, church bells, and fireworks."

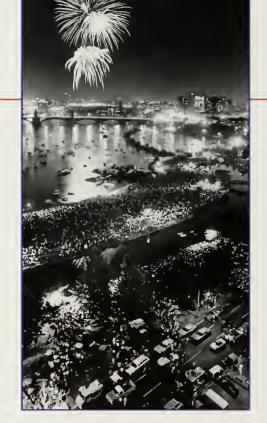
He said, "Great. Let's do it. Let's just raise hell at the end of the concert."

Bob Carey: David called me in the middle of the night. He woke me up. He said, "Carey, we've got to get some cannons. We're going to shoot them off on the fourth of July."

Mugar: The next day, I called the Pentagon. I told the operator I wanted some cannons. The operator referred me to a General Smith. He told me he thought it might be more practical to get in touch with the Army Reserve here in Boston. So I did. I spoke to General Sumner Kaplan of the Army Reserve of Brookline, who volunteered the services of the Fifth Battalion, Fifth Field Artillery of the 187th Infantry Brigade, as well as six 105mm howitzers housed at the Armory.

Next, we had to find the





# IN THE BEGINNING

fireworks. So I looked in the Yellow Pages. I found Rockingham Fireworks, in Seabrook, New Hampshire. I spoke with Sal Giosa in sales. He said, "We can do that. For \$10,000." I said okay, and then we met the pyrotechnician of record – the Shooter as they call it in the trade – Carmen Rozzi.

Carey: Next we had to find the bells. David and I did a lot of driving around looking for churches. We remembered some event where all of the Back Bay's churches rang their bells at the same time and it sounded great. Then, in the middle of the night, driving around chasing fires (with nothing doing), we came upon the Church of the Advent on Mt. Vernon Street.

Conveniently, it was the closest church to the Esplanade. And it had a bell tower.

Mugar: I noticed that on the sign in front of the church it said that the rector's name was G. Hollis Collingwood. I later learned that he was the brother of Charles Collingwood, the famous CBS newscaster.

Carey: We called the next day and found out about the Advent Guild of Bell Ringers, an old bell-ringing society. Paul Revere was once a member when they rang the bells at the Old North Church.

Want to hear a coincidence?

The bells at the Church of the Advent were cast in the same key the Pops uses for the 1812. The key of E.

Mugar: Then we learned that the belfry was bricked up because the neighbors hated the racket when the bells rang. With the bricking, when the bells rang, you could only hear it inside the church. That was not going to do us much good.

Carey: So on the Fourth we ran a wire into the belfry on Mt. Vernon Street, and parked a sound truck on Embankment Road.

Mugar: Carey "borrowed a WGBH truck." (He was head of `GBH radio at the time.) He also "borrowed" an amplifier and loudspeakers and put them on top of the truck.

Carey: Then there was the problem of power. The electric company wanted \$180 to bring juice off a pole into the truck. We said no way. So we knocked on someone's door, and he let us use alligator clips on his fuse box.

Mugar: We gave the bell ringers walkie-talkies and said we would cue them as to when to start ringing. They couldn't, of course, hear the concert, the belfry being bricked up.

**Carey:** We hoped it would work.

**Mugar:** We figured we had this one July Fourth shot to revive interest in the concerts.



Mugar: "One day, I was in my car with Arthur Fiedler. We were both fire and police buffs, and we were cruising for incidents and talking about this and that."

Mugar and Carey, with the help of Nancy Randall, began publicizing the concert. They sent press releases to the newspapers and to the radio and television stations. Then, they waited.

Mugar: By noon on the Fourth, we knew it was going to be big. We started feeling a chill in the pits of our stomachs.

Nancy Randall: It looked like there were going to be at least 75,000 people. I mean, that was at least 10 times the number of people who usually came to an Esplanade concert. We weren't expecting that. We had no security plans, no cleanup plans. I think there were an extra three police on duty. Three.

Carey: We really were winging it. We had the howitzers up the river with the Army Reserve. There were people sitting and standing all around the guns. There was no clear zone for firing.



# IN THE BEGINNING

Mugar: At concert time, I was standing in the middle of the oval with Harry Ellis Dickson and I'm holding these light sticks – you know, the kind you use to read maps when you're broken down in the dark – so that he could read the score and cue me when it was time to cue the bells, the fireworks, and the cannons over the walkie-talkies.

Carey: There was one police boat with one cop on it, Dick Duschene. That was the whole MDC fleet. Dick was wearing cutoff jeans. He was barefoot.

Intermission was just about over and we decided to have a radio check. That's when we found out that we couldn't raise the guy on the fireworks barge.

Mugar made an executive decision. He said, "Carey, you go."

I started off through the crowd to try to make contact with the cop on the boat. The crowd was densely packed. People were not happy about me. They had picked their spots and they didn't like me pushing through. I was called a few rude names. Someone suggested grabbing me and holding me for ransom.

Finally, I got through to the Lagoon. There were big boats rafted up, tied together. I

crossed from one to the other, cutting through three or four cocktail parties. I reached the last boat and started jumping up and down, waving my arms, until Duschene on the boat saw me.

I said, "Dick, we gotta go out to the fireworks barge."

We never did find out what was wrong with the radio on the barge. I ended up using a flashlight to cue the shooter, Carmen Rozzi.

Mugar: People melted away at the end of the concert, after the fireworks. Bob, Nancy, and I headed to the Hatch Shell.

Fiedler was standing on stage with John Cahill, a longtime pal of his. Fiedler turned to Cahill and said -- I'll never forget this; Fiedler was so happy -- "John," he said, "did you see all those people? Did you see them?"

Carey: I brought Carmen, the shooter, up to the Shell. He was stripped to the waist, sweating, and absolutely black from the fireworks explosions. David introduced Carmen to Mr. Fiedler, who was wearing, you know, tails, and Carmen just walked up and gave him a big hug. I can't describe the look on Mr. Fiedler's face.

We stayed at the Shell until one o'clock in the morning. I played the piano. We were happy, but we immediately started thinking about the problems.

Mugar: We saw that there was trash all over the place. I told Carey and Nancy, "Next time, we'll do it right."

Randall: Right away, we started to dream about the next one.

Mugar: We knew we had created something special. A couple of Fenway Parks' worth of people had seen a Pops concert on the Esplanade in the Hatch Shell for the very first time.

**Carey:** At 3 a.m. we went to the Supreme Diner, just off the Expressway.

**Mugar:** It's not there any more.

Carey: I know. It was the kind of place that got busy around that time, around two or three o'clock in the morning. It was where the cops and reporters went. There was a waitress . . .

Randall: Sally Epstein.

Carey: That's right. Sally Epstein. She came up to us and asked, "Were you there?" all excited.

I asked, "Where?"

"At the Esplanade," she said.
"Were you at the Esplanade?"
Mugar: That's when I knew for sure. That's when we decided we had to do it again.

And so they did.



"We knew we had created something special. A couple of Fenway Parks' worth of people had seen a Pops concert on the Esplanade in the Hatch Shell for the very first time."

-David Mugar





# Boston's 4th of July WE, THE PEOPLE...



# By Bob Carey

The first fear was that no one would come.

Silly as it sounds now, a quarter of a century later, at 10 o'clock on the broiling hot morning of July 4, 1974, David Mugar drove his black Chevrolet along Storrow Drive



and asked, "Do you think we're nuts trying to do this?"

The first glimmer of an answer came not when the huge crowd showed up, nor even when every inch of the Esplanade grounds was covered with blankets and bodies, corner to corner and shoulder to shoulder. The answer came during the patriotic sing-along.

Arthur Fiedler (who just an hour before had asked, "Where the hell did they all come from?") had turned his back to the orchestra so that he could conduct the crowd. Like a mighty swelling organ, tens of thousands of voices rolled up as one along the river bank.

Bob Carey (right): "The Mouth of the River."

"This land is my land," they sang. "This land is your land."

Since that night so many years ago, we now number in the millions, those of us who have come together on the Esplanade for Boston's Fourth of July. A tradition now imitated all over America was born





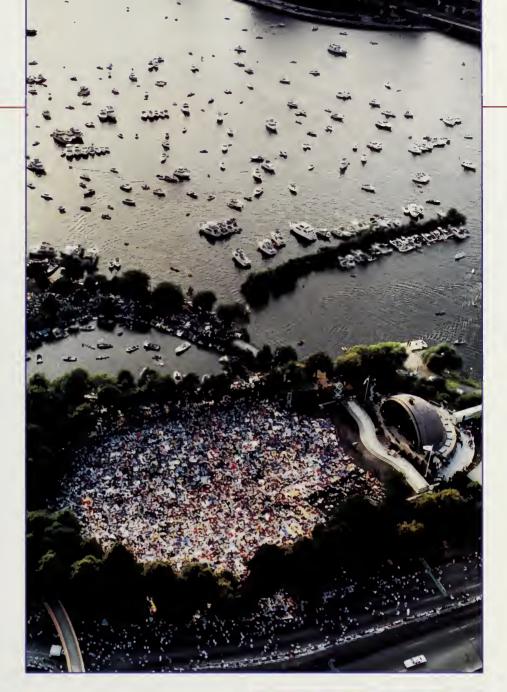
and was matured here. A collective soul has formed, and at its center is you and me.

The magic that appears in this place – on this day – does not reside within the orchestra or the music. It's not in the bells or the cannons. It's not in the fireworks, or the flags, or the balloons, or the light sticks. It's in the people.

We come, each year, in peace. And we are every size, shape, age, gender, class, and color. We are short and tall, rich and poor, famous and just plain folk. We are conservative and liberal, and we have tens of thousands of individual opinions, but when we come together in this place – on this day – we are the face of a great nation.

This may be the only time - right here, right now - that we will all agree on the same thing at the same moment. At least until we reassemble here next year.

So take a moment. Look around. Next to you, sitting or standing, is the simple answer to the question, "What's so special about Boston's Fourth of July?"







# WE, THE PEOPLE...









# SCHEDULE OF EVENTS...

#### Noon

2001 Space Odyssey Opens Recorded Music Program

3:00 p.m.

MDC All-Star Marching Band down Storrow Drive

6:45 p.m.

25-Year Awards Ceremony
Since 1974, 25 people have contributed
their time and effort year after year
to Boston's Fourth of July.
In honor of the celebration's silver anniversary,
we salute these individuals.

7:55 p.m.

Flyover
The C-5A Galaxy,
which will fly over the Esplanade,
is one of the world's largest aircraft.
As long as a football field
and as high as a six-story building,
the C-5A has a cargo compartment
about the size of an eight-lane bowling alley.
This is also the fiftieth anniversary
of the "Citizen Airmen" of the Air Force Reserve
becoming a part of the United States Air Force.

## 8:00 pm

Boston Pops Esplanade Orchestra Concert, Keith Lockhart conducting

10:00 pm

Fireworks A 30-minute "pyromusical" extravaganza



The C-5A Galaxy: By The Numbers

Length: 245 feet.

Wing Span: 223 feet.

Crew: Six (pilot, co-pilot, two flight engineers, two loadmasters).

Fuel capacity: 49,000 gallons (enough fuel to drive one car around the world 31 times).

Maximimum passenger load: 343.

Can carry: Six Greyhound buses; 48 full-sized Cadillacs; 25,844,746 Ping-Pong balls.



# Guide To Services

# IN AN EMERGENCY

There are hundreds of Massachusetts State Police officers and MDC Park Rangers on foot, bicycle, motorcycle, boat, and horse back. Police officers are stationed at every Emergency Medical Services tent as well as each sound tower. The EMS flag flies at each medical tent. Please help the police by keeping the aisles open so that people can come and go safely.

# **EMERGENCY** MEDICAL SERVICES

Nearly 100 EMS personnel are at the medical tents and on bicycles and golf carts throughout the crowd. Ambulances are available and there are two "water ambulances" on the Charles River for boaters.

Emergency medical care on Memorial Drive is available in the medical tent at the corner of Wadsworth Street.

# LK LOST KIDS TENT

A facility reserved for lost children is adjacent to the Emergency Medical Services tent on the Esplanade near the Arthur Fiedler Footbridge.

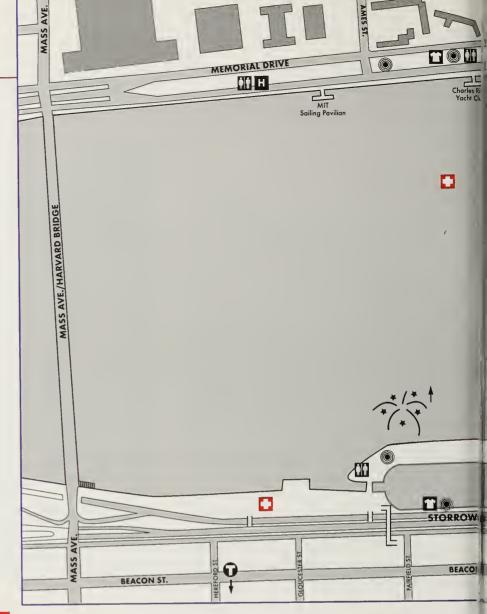
Another facility for lost children is on Memorial Drive adjacent to the Emergency Medical Services tent at the corner of Wadsworth Street.

# REST ROOMS

There are more than 300 portable rest rooms. In addition, there are permanent rest rooms to the right rear of the Shell (which include wheelchair accessible facilities), and near Dartmouth Street on the Esplanade.

# WHEELCHAIR ACCESSIBLE REST ROOMS

24 are located on the map where you see this symbol.



# & WHEELCHAIR **ACCESSIBLE SEATING**

Reserved seating for people with disabilities is available on a first come, first served basis. Due to space limitations, each person may bring only one guest.

# SOUND TOWERS

The number of towers have been doubled this year to 30. The towers are very loud, so choose your location with this in mind. Beginning at noon, the Esplanade sound system will carry recorded music and special announcements.

# VIDEO SCREENS

Boston's Fourth of July has added four Sony JumboTron video screens to enable more people to see the Boston Pops Esplanade

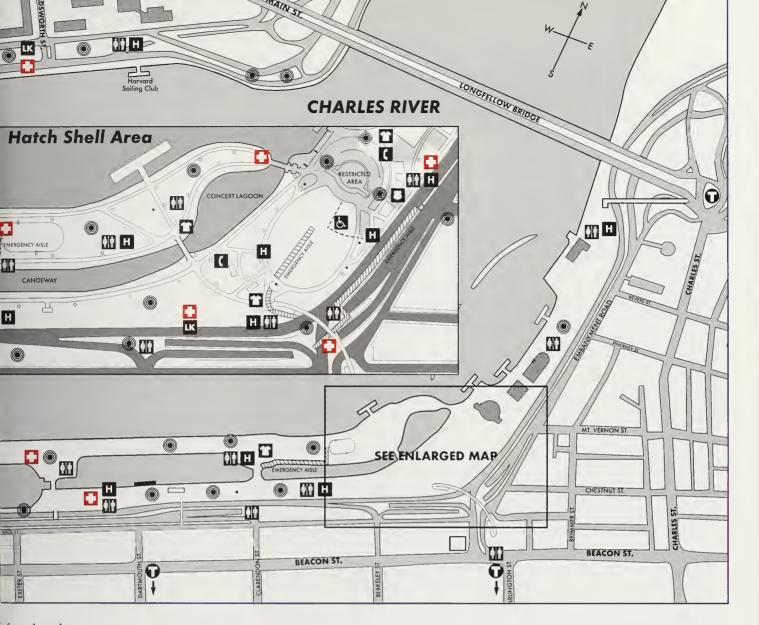
Orchestra concert. There is a minimum optimum viewing distance for the large screens of 60 feet and 20 feet for the small screens.

# T-SHIRTS

Official 25th Anniversary Fourth of July T-Shirts are being sold throughout the Esplanade and at kiosks as indicated. All net proceeds are donated to the Boston's Fourth of July Foundation which annually funds this event. Thanks for your support.

# TRASH

WCRB 102.5 FM Classical Radio Boston has provided tens of thousands of plastic bags. Please put trash in the bag. When you leave, please tie a knot in the top of the bag and leave it on the ground



for the clean-up crew.

## RECYCLING

Redeemable bottles and cans may be donated for recycling at locations throughout the Esplanade. Look for the receptacles with the "Recycling" symbol on the side.

# PUBLIC TELEPHONES

are located behind the Hatch Shell and adjacent to the concession stand.

## **WEATHER**

Meteorologists are tracking the weather for today's celebration. If a shower or a thunderstorm approaches, you will be informed. Only in the case of very severe weather will the concert be canceled. There is no rain date.

# **O** PUBLIC TRANSPORTATION

The MBTA will be providing extra service at the conclusion of the event. Use the **GREEN LINE** for connections to the **BLUE LINE** at Government Center and the **ORANGE LINE** at Haymarket or North Station. **Buy tokens for your return trip now!!** Special token booths are set up at the Beacon Street end of the Arthur Fiedler Footbridge and at Charles Circle.

## From the Esplanade

**RED LINE** *Charles Street Station:* Walk along the Esplanade or Storrow Drive toward the upper right-hand corner of the map; the station is a few blocks beyond that point.

GREEN LINE Arlington Street Station: Walk along Arlington

Street; the station is about six blocks ahead on the right at the corner of Arlington and Boylston Streets. In addition to regular Green Line service, the MBTA will run express buses from the Arlington Street Station to the Riverside Station.

GREEN LINE Copley Station: Walk along Clarendon or Dartmouth Street; the station is about six blocks ahead at the corner of Dartmouth and Boylston Streets.

### From Memorial Drive

**RED LINE** *Kendall/MIT Station:* Walk along Wadsworth Street and turn left on Main Street.

GREEN LINE Lechmere Station: Walk up First Street to Msgr. O'Brien Highway at Cambridge Street and turn left.

# Boston's 4th of July THROUGH THE YEARS



Since its inception, Boston's Fourth of July has been the city's biggest party. After all, unlike most parties, everyone is invited to this one. Then there's the 1812 Overture, the Boston Pops, the bombs bursting in air, the happily boisterous crowd - for the last 25 years, these elements have fueled the party and these elements have become the acknowledged foundation of a very good and very special time. Of course, not everything stays the same. Reeling back the years, we find . . .



# 1974

Attendance: 75,000. Mayor: Kevin H. White.

Governor: Francis W. Sargent.

**MDC Commissioner:** 

John W. Sears.

Weather: Steamy.

Temperature is 90 at 7 p.m.

Lead story: President Nixon's third summit meeting with Soviet First Secretary Leonid Ilyich Brezhnev concludes to mixed reviews.

Hit song: "Rock the Boat" - The Hues Corporation.

Hit movie: The Exorcist.

On the Esplanade: The beginning.

# 1975

Attendance: 170,000. Mayor: Kevin H. White.

O Mayor. Reviniti. Winte.

Governor: Michael S. Dukakis.

**MDC Commissioner:** William J. Byrne Jr.

Weather: Warm, clear, in

mid-80s.

**Lead story:** Governor Dukakis signs interim budget and sidesteps proposed welfare cuts.

**Hit song:** "Love Will Keep Us Together" - Captain & Tennille.

Hit movie: Jaws.

On the Esplanade: Largest aerial fireworks display in eastern United States since 1940.



Attendance figures are Massachussetts State Police estimates.

Hit song was number one of that week's *Billboard* list of the Top 100 songs.

Hit movie was number one on *Variety's* list of the week's top grossing movies.

Lead stories come from that day's *Boston Globe's* front page.





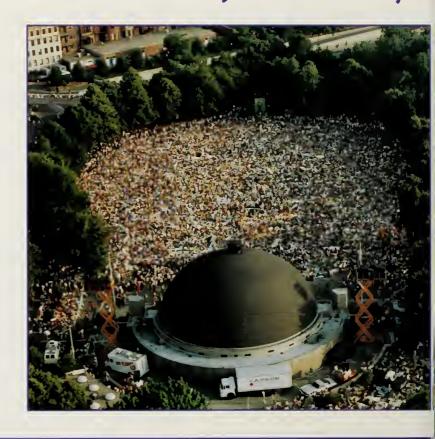
David Mugar (second from left): Directing the troops.



# Boston's 4th of July

1976

America could not have asked for a better birthday party than the one Boston threw on July 4, 1976. The Bicentennial was observed with pomp and circumstance in every city, town, and village in the country but, for a few hours, Boston's celebration became the apple of the whole nation's eye. As a Boston Globe editorial described that day's events on the Esplanade: "It was patriotism at its very best: tolerant, natural, and infinitely sweet."

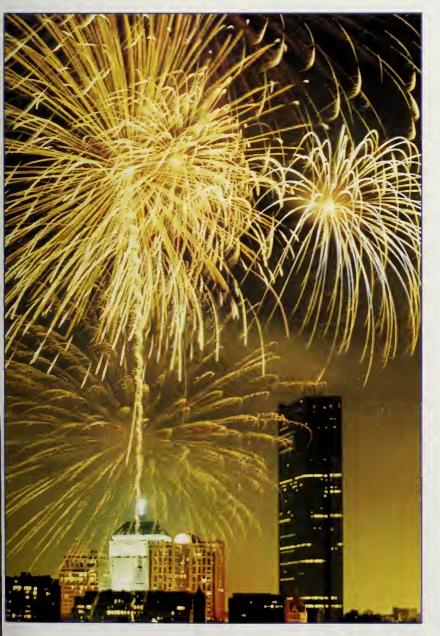






"It was perhaps the highpoint of a day marked by crescendos."

--Walter Cronkite, CBS





# "Oh My God."

-Arthur Fiedler

"To be there, to have struggled for a space in the middle of a crowd that was exactly that, and not a mob, was to have felt for the fleeting night a kinship - with institutions, with heritage, with each other as people."

> -Mike Taibbi, WCVB-TV

"I was stunned by the massed voices rising through the clouds of smoke, a sound later described by one person watching from a Beacon Street apartment balcony as 'awesomely moving.'

"I developed a lump in my throat that grew larger until when the throng sang 'The Battle Hymn of the Republic,' I could not speak, let alone sing."

> -James B. Ayres, The Boston Globe

"It was difficult to realize that we will never know another night like this because none of us will be here for the Tricentennial."

-Larry Claflin, The Boston Herald-American



# THROUGH THE YEARS

1976

Attendance: 400,000. Mayor: Kevin H. White.

Governor: Michael S. Dukakis.

**MDC Commissioner:** 

John F. Snedeker.

Weather: Sunny, high

70s. By evening, fog threatens the Esplanade but is blocked by Beacon Hill.

Lead Story: America turns 200.

Hit song: "Afternoon Delight" -Starland Vocal Band.

Hit movie: The Omen.

On the Esplanade:

Bicentennial celebration results in a massive crowd, which the Guinness Book of World Records cites as the largest ever assembled for a classical concert.

1977

Attendance: 300,000.

Mayor: Kevin H. White.

Governor: Michael S. Dukakis.

**MDC** Commissioner:

John F. Snedeker.

Weather: Cloudy, highs in the

upper 80s.

Lead Story: Boston School Committee president Kathleen Sullivan calls Boston Trade High School "a scandal" due to poor building conditions and dysfunctional equipment.

Hit song: "Undercover Angel" -Alan O'Day.

Hit movie: The Deep.

On the Esplanade:

Loudspeakers are banned after certain neighborhood forces complain. People bring radios and tune into the concert on WBZ, AM and FM.

1978

Attendance: 50,000.

Mayor: Kevin H. White.

Governor: Michael S. Dukakis.

**MDC Commissioner:** 

John F. Snedeker.

Weather: Rain. More rain.

.76 inches by 8 p.m.

Lead Story: Supreme Court lets stand a 1973 landmark civil rights ruling under which AT&T must agree to set a timetable for hiring more women and minorities.

Hit song: "Shadow Dancing" -Andy Gibb.

Hit movie: Grease.

On the Esplanade: Arthur Fiedler conducts the Pops on the Fourth of July for the 50th time.

1979

Attendance: 105,000.

Mayor: Kevin H. White.

Governor: Edward J. King.

**MDC** Commissioner:

Guy Carbone.

Weather: Hot, humid, temperature in the 80s.

Lead Story: Four Palestinians who held the Egyptian embassy in Turkey in a 45-hour siege, surrendered to Turkish officials.

Hit song: "Bad Girls" - Donna Summer.

Hit movie: Dracula.

On the Esplanade: Boston's July Fourth held on July 15 to accommodate a memorial concert for Arthur Fiedler, who died on July 10.

1980

Attendance: 225,000.

Mayor: Kevin H. White.

Governor: Edward J. King.

**MDC Commissioner:** 

Terrence J. Geoghegan.

Weather: Sunny, hot, high 80s. Lead Story: The United States

and the Soviet Union to begin talks on limiting medium-

range missiles.

Hit single: "Coming Up" -Paul McCartney and Wings.

Hit movie: The Empire Strikes Back.

On the Esplanade: John Williams's first Fourth as conductor of the Boston Pops.





John Williams



1981

Attendance: 105,000. Mayor: Kevin H. White. Governor: Edward J. King.

**MDC Commissioner:** Terrence J. Geoghegan.

**Weather:** Gloomy. Rain throughout the day.

Lead Story: During a budget stalemate, legislature votes to hand over one month's pay and benefits to, respectively, state employees and welfare recipients. Governor King says layoffs are on the way.

**Hit song:** "Bette Davis Eyes" - Kim Carnes.

Hit movie: Superman II.
On the Esplanade: MGM's
Yes, Giorgio concert, starring
Luciano Pavarotti, attracts
100,000 to Esplanade the week
before the Fourth of July.

1982

Attendance: 200,000.

Mayor: Kevin H. White.

Governor: Edward J. King.

MDC Commissioner:

Richard A. Nylen.

**Weather:** Sunny, highs in the 70s. Perfect.

**Lead Story:** Palestinian leader Yasser Arafat tries to set terms for the evacuation of his fighters from Lebanon.

**Hit song:** "Don't You Want Me?" - Human League.

Hit movie: ET - The Extra-Terrestrial.



On the Esplanade: A

Framingham couple who started attending Boston's Fourth of July in 1974 were married on the Esplanade at 2 p.m.

1983

**Attendance:** 150,000.

Mayor: Raymond J. Flynn.

Governor: Edward J. King.

**MDC Commissioner:** William J. Geary.

Weather: Incredibly hot and

humid. High hits 98.

**Lead Story:** Secretary of State George Schultz calls for the withdrawal of all Israeli, Syrian, and PLO fighters from Lebanon.

**Hit song:** "Every Breath You Take" - The Police.



Hit movie: Return of the Jedi.

On the Esplanade: Due to the heat, the MDC turns its hoses on the crowd. The crowd loves it.

1984

Attendance: 200,000.

Mayor: Raymond J. Flynn.

Governor: Michael S. Dukakis.

**MDC Commissioner:** William J. Geary.

Weather: Hot, humid, low 90s.

Lead Story: Supreme Court rules that the Jaycees - the nation's largest all-male organization - must admit women.

**Hit song:** "When Doves Cry" - Prince.

Hit movie: Ghostbusters.

On the Esplanade: For the first time, Boston's Fourth of July is televised in its entirety nationwide by WGBH for PBS.

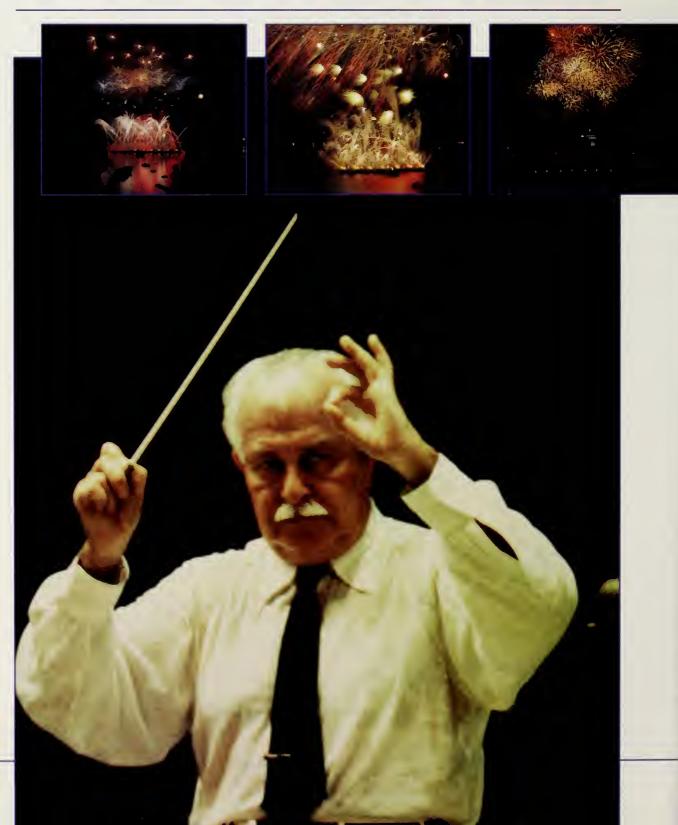
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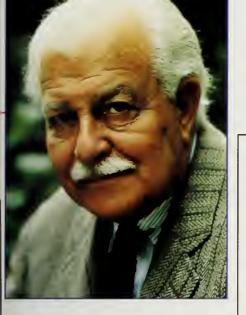


# Maestros



# ARTHUR FIEDLER





Born in Boston on December 17, 1894, Arthur Fiedler was appointed the eighteenth conductor of the Boston Pops in 1930. He ended up leading the Pops for 50 years, five seasons longer than all his 17 predecessors combined.

Mr. Fiedler was also closely associated with the San Francisco Pops for more than 26 summers. In the United States, he conducted the Boston, Cleveland, Philadelphia, and New York Philharmonic Orchestras, among many others. And he led major orchestras in Europe, South America, Africa, Australia, and Canada.

But, above all, Arthur Fiedler was the Boston Pops. In fact, to many, Mr. Fiedler was Boston. Distinguished, original, warm, and unique, he came to symbolize all that we Bostonians aspired to be. And through his good offices – especially on the Fourth of July when he stood on the podium before the Pops and his fellow citizens – we all succeeded.

# A SPECIAL MAN, A SPECIAL PLACE

By Peter Fiedler

Early summer evenings have always contained the seeds of special memories for me. They have meant the opening of Pops season at Symphony Hall, the splendid gala, the wonderful music. My father loved this time of year. It was his time.

Special though the whole Pops experience may have been for him, the Esplanade concerts at the Hatch Shell were truly my father's life blood. They were his creation. It was his triumph to bring great classical music freely to the people of Boston at a location that remains today one of the most beautiful places in a city full of beauty.

I remember riding into
Boston with my father in his
black Volkswagen beetle from
our home in Brookline. We
would exit the Arlington Street
tunnel and he would look
across Storrow Drive to see
how big the crowd was that had
gathered for that evening's concert. The bigger the audience,
the more excited he would
become.

But 1974 was when the Esplanade concerts were reborn. With the beginning of the tradition of Boston's Fourth of July, with the 1812 Overture, the cannons, the bells, and the crowds, a new energy was brought to the music, the setting, and the Maestro.



Photo: Allan Dines

In 1976, the year of the Bicentennial, I remember my father's face as he stood atop the Emerson College building at 100 Beacon Street and gazed down at the amazing crowd forming below him on his treasured Esplanade. Again, I saw the face I remembered driving the old VW, but this time suffused with unparalleled excitement and joy.

Today, when I come to Boston's Fourth of July, I stop by my father's bust standing at the back of the lawn area. Through artist Ralph Helmick's rendition, my father will always be able to stare through the trees at his beloved Hatch Shell.

I can still feel his joy and energy.

I can still feel the love he bestowed on this special place, in this special time.



# Maestros John Williams



In January 1980, John Williams was named nine-teenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in 1993, and currently holds the title of Artist-in-Residence at Tanglewood.

Mr. Williams was born in New York and in 1948 moved to Los Angeles with his family. After serving in the air force, Mr. Williams returned to New York to attend the Juilliard School. While in New York, he also worked as a jazz pianist, both in clubs and in the studio. He returned to Los Angeles, where he began his career in film, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman.

John Williams has composed the music and served as music director for close to 80 movies, including Amistad, Nixon, Schindler's List, Jurassic Park, IFK. Presumed Innocent, The Accidental Tourist, Empire of the Sun. The Witches of Eastwick, E.T. (the Extra-Terrestrial), Superman, Close *Encounters of the Third Kind,* the Star Wars trilogy, Jaws, and Born on the Fourth of July. He has received 36 Academy Award nominations, most recently for 1997's Amistad, and has been awarded five Oscars, one British Academy Award, 16 Grammys, as well as two Emmys for his work in television. He recently led the British Symphony Orchestra in recording sessions for his score to Saving Private Ryan, the new Steven Spielberg film due to be released this summer.

In addition to his film scores. Mr. Williams has written many concert pieces, including two symphonies, a cello concerto premiered in 1994 by Yo-Yo Ma and the Boston Symphony Orchestra at Tanglewood, concertos for flute and violin recorded by the London Symphony Orchestra, concertos for clarinet and tuba. and a trumpet concerto, which was premiered in 1996 by the Cleveland Symphony Orchestra. In addition, Mr. Williams has composed the well-known NBC News theme, "Liberty Fanfare," written for the rededication of the Statue of Liberty in 1986, and the themes for the 1984, 1988, and 1996 Summer Olympic games.

In a career filled with accomplishment, Mr. Williams holds honorary degrees from 14 American universities; his soundtrack album to *Star Wars* has sold more than four million copies, more than any nonpop album in recording history, and he has appeared as a guest conductor with a number of major orchestras, and led the Boston Pops Orchestra on tours of Japan in 1990 and 1993.



# HARRY ELLIS DICKSON



Harry Ellis Dickson is
Associate Conductor Laureate
of the Boston Pops, Founder
and Conductor Laureate of the
Boston Symphony Orchestra
Youth Concerts, and Music
Director of the Boston
Classical Orchestra. Mr.
Dickson retired in 1987 from
the Boston Symphony
Orchestra's first violin section.

A native Cantabrigian, Mr. Dickson graduated from the New England Conservatory of Music. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

As a guest conductor, Mr. Dickson has conducted Pops concerts throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include: a 1994 Boston Pops Orchestra concert at Tanglewood, marking the centennial of Arthur Fiedler's birth; four highly successful holiday programs with the Ulster Orchestra in Belfast and Derry, Northern Ireland; and a Pops concert at the American College of Greece, in Athens. In addition, Mr. Dickson conducts many Boston Pops concerts at Symphony Hall, on the

Esplanade, and in many other parts of New England.

Mr. Dickson is a Chevalier d' Ordre des Arts et Lettres of the French government, and he has been honored by the National Conference of the Humanities. and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the City of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools dedicated the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. And in 1991, the City of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated Harry Ellis Dickson Park near - where else? - Symphony Hall.

Renowned as a raconteur, Mr. Dickson has incorporated many of his recollections of life behind the scenes of the Symphony into his books: Gentlemen, More Dolce Please!. Arthur Fiedler and the Boston Pops, and an autobiography, Beating Time: A Musician's Memoir, which was published in 1995. Through these books and the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 - since then looked upon as a model for youth concerts all across the country - Harry Ellis Dickson has built bridges between the stage of Symphony Hall and the wider world.



# THROUGH THE YEARS

1985

Attendance: 300,000.

Mayor: Raymond J. Flynn.

Governor: Michael S. Dukakis.

**MDC Commissioner:** 

William J. Geary.

Weather: Sunny, clear, high 80s.

**Lead Story:** Police use "rolling roadblocks" – cruisers that block cars from passing – to enforce the new 55 mph speed limit

**Hit song:** "Sussudio" - Phil Collins.

Hit movie: Back to the Future.

On the Esplanade: The Boston

Pops' 100th Birthday.



1986

Attendance: 250,000.

Mayor: Raymond J. Flynn.

Governor: Michael S. Dukakis.

**MDC Commissioner:** 

William J. Geary.

Weather: Muggy, threats of

showers, mid-80s.

Lead Story: President Ronald Reagan lights the Statue of Liberty on the lady's 100th birthday bash.

**Hit song:** "There'll Be Sad Songs to Make You Cry" - Billy Ocean.

Hit movie: Ruthless People.

On the Esplanade:

The Fourth is held on the fifth so as not to conflict with dedication of the Statue of Liberty.

1987

Attendance: 275,000.

Mayor: Raymond J. Flynn.

Governor:

Michael S. Dukakis.

**MDC Commissioner:** 

William J. Geary.

Guest Performer: Johnny Cash.

Weather: Hot, humid, temperature in the 80s, light afternoon showers.

Lead Story: Klaus Barbie, Lyons Gestapo chief during World War II, convicted in France of crimes against humanity and sentenced to life

imprisonment.

**Hit song:** "I Wanna Dance With Somebody (Who Loves Me)" - Whitney Houston.

Hit movie: Dragnet.

On the Esplanade: Harry Ellis Dickson is honored for 50 years of service to the BSO and the Boston Pops.



1988

Attendance: 285,000.

Mayor: Raymond J. Flynn.

Governor: Michael S. Dukakis.

**MDC Commissioner:** William J. Geary.

Weather: Partly sunny, highs

in the mid-80s.

Lead Story: An American warship shoots down an Iranian commercial plane in the Persian Gulf after mistaking it for an F-14 fighter jet about to attack. Two hundred and ninety people on the Airbus die.

Hit song: "The Flame" - Cheap Trick.

**Hit movie:** Coming To America.

On the Esplanade: Looking for Reverend Jesse Jackson's support, Governor Dukakis, running for office against President George Bush, invites Reverend Jackson to Boston's Fourth of July.



1989

Attendance: 250,000.

Mayor: Raymond J. Flynn. Governor: William F. Weld.

MDC Commissioner:

M. Ilyas Bhatti.

Weather: Humid, highs in the

mid-80s.

Lead Story: Supreme Court allows states to restrict and

regulate abortions.

**Hit single:** "Good Thing" - Fine Young Cannibals.

Hit movie: Batman.

On the Esplanade: The first Lost Kids tent is set up; the MBTA begins selling tokens at the Arthur Fiedler footbridge.

1990

Attendance: 230,000.

Mayor: Raymond J. Flynn. Governor: William F. Weld.

MDC Commissioner:

M. Ilyas Bhatti.

Weather: Insanely hot, sunny, and humid. Temperature

approaches 100.

Lead Story: Hundreds of Albanians in the capital city of Tirana storm foreign embassies looking for asylum as Eastern European communism enters its death throes.

Hit song: "Step By Step" - New Kids on the Block.

Hit movie: Days of Thunder.

On the Esplanade: For the first time, Channel 5 broadcasts live from the concert.



1991

Attendance: 325,000.

Mayor: Raymond J. Flynn.

Governor: William F. Weld.

MDC Commissioner:

M. Ilyas Bhatti.

Weather: Partly cloudy,

mid-70s.

Guest Performers: Conductor Ronald Feldman, Sandi Patti, and General Richard Neal.

Lead Story: The United States and Western Europe continue to debate on an arms embargo as war engulfs the former Yugoslavia.

Hit song: "Rush Rush" - Paula Abdul.

**Hit movie:** *Naked Gun 21/2: The Smell of Fear.* 

On the Esplanade: Channel 5 feeds the A&E Television for a national broadcast.



1992

Attendance: 25,000 on July 4;

125,000 on July 5.

Mayor: Raymond J. Flynn.

Governor: William F. Weld.

**MDC Commissioner:** 

M. Ilyas Bhatti.

Weather: Rainy and cold with

heavy, lowering clouds.

**Guest Performers:** Conductor John Mauceri, Jennifer Holliday, and Jane Eaglen.

Lead Story: At the Moscow economic summit of the world's seven leading industrial powers, Russian president Boris Yeltsin says he won't beg for Western aid.

Hit song: "Baby Got Back" - Sir Mix-A-Lot.

Hit movie: Batman Returns.

On the Esplanade: Bad weather forces Boston's Fourth of July to split: the concert is held on July 4, the fireworks are set off on July 5.



# THROUGH THE YEARS

1993

Attendance: 300,000.

Mayor: Raymond J. Flynn.

Governor: William F. Weld.

MDC Commissioner:

M. Ilyas Bhatti.

Weather: Sunny, very humid.

Guest performers: Maureen McGovern, Ossie Davis, the Tanglewood Festival Chorus.

Lead Story: Ousted Haitian president, Jean-Bertrand Aristide, signs a United Nations plan that will bring him back to Haiti and return him to office.

Hit song: "Weak" -

SWV (Sisters With Voices).

Hit movie: The Firm.

On the Esplanade: John Williams's farewell Fourth as conductor of the Boston Pops.

1994

**Attendance:** 300,000.

Mayor: Thomas M. Menino. Governor: William F. Weld.

MDC Commissioner:

M. Ilyas Bhatti.

Weather: Sunny, mid-70s.

Perfect.

Guest performers: Conductor Marvin Hamlisch, Anita Baker, Harolyn Blackwell, Reginald Jackson, and Bowzer and the Stingrays.

Lead story: French troops and the rebels who oppose their presence exchange fire in Rwanda. Hit song: "I Swear" - All-4-One. Hit movie: *The Lion King*. On the Esplanade: Arthur



1995

Attendance: 325,000.

Mayor: Thomas M. Menino.

Governor: William F. Weld. MDC Commissioner:

David G. Balfour, Jr.

Weather: Sunny, mid-80s.

**Guest performers:** The Pointer Sisters, Mel Torme, the Air Force Band of Liberty.

**Lead Story:** Top Russian negotiator to meet with Chechen rebels.

Hit song: "Waterfall" - TLC.

Hit movie: Apollo 13.

On the Esplanade: Keith Lockhart's first Fourth as conductor of the Boston Pops.





Attendance: 200,000.

Mayor: Thomas M. Menino.

Governor: William F. Weld.

**MDC Commissioner:** David G. Balfour, Jr.

Weather: Showers and thunderstorms all day and into the evening. Temperature in the low 80s.



Guest performers: Sandy Duncan, Bebe Neuwirth (above), Don Correia, Guy Stroman.

**Lead Story:** Boris Yeltsin reelected as Russian president.

**Hit song:** "Tha Crossroads" - Bone thugs-n-harmony.

**Hit movie:** *Independence Day.* **On the Esplanade:** Rain almost threatens to cancel but . . . the show must go on.

1997

Attendance: 375,000.

Mayor: Thomas M. Menino. Acting Governor: Argeo Paul

Celucci.

MDC Commissioner: David G. Balfour, Jr.

Weather: Sunny, low 80s, cool-

er in the evening.



Guest performers: Roberta Flack (above), Miss America 1997 Tara Holland, Tom Bosley, Andre Solomon-Glover.

Lead story: The tobacco industry agrees to pay Mississippi \$3.7 billion to cover health care costs for sick smokers.

**Hit song:** "I'll Be Missing You" -- Puff Daddy and Faith Evans **Hit movie:** *Men in Black.* 

On the Esplanade: Stealth B-2 bomber flies over the concert as part of the program. Concert organizers begin planning for 1998's 25th Anniversary of Boston's Fourth of July.



# ON AIR

By Mary Richardson

If it's the Fourth of July, it must be Boston. And if it's Boston's Fourth of July, I must be standing, microphone in hand, in front of the Hatch Shell, watching a few hundred thousand people as four million more watch me and my broadcast partner, Jack Perkins, live, on WCVB-Channel 5, and nationwide, on A&E Television.

Broadcasting Boston's Fourth of July is tremendously exciting. It's also pretty scary. Not too many programs feature a world-renowned orchestra playing, planes streaking across the sky, cannons blasting, and fireworks bursting. Not to mention those four million tuning in. That can surely pump up your adrenaline a few notches. And on live television, anything can happen.

They say Arthur Fiedler's spirit watches over us, and I believe it. Once, Jack and I totally lost communications with our producer/director as we neared the end of the show. (Imagine piloting an airplane ... blindfolded.) We had no idea how much time we had left in the broadcast. So what did we do as panic set in and our

stomachs churned? We said good night. And – amazingly and luckily – our timing turned out to be perfect. Since then, Jack has carried a cell phone in his pocket.

Every year, I meet people in the crowd who have come from all over the nation and the world to celebrate this spectacular night. I've had viewers write to me asking how they can join in the fun. I tell them to come early (and plan to stay late), pack a hearty picnic basket (breakfast, lunch, and dinner), be prepared for our New England weather (which can mean anything and everything), and wear plenty of red, white, and blue (to fit in).

In 1990, WCVB-TV broadcast the program locally for the first time. The following year, A&E joined the celebration. "POPS Goes the Fourth!" is now in its ninth year of production.

Jack and I and everybody at WCVB take great pride in playing our part in this wonderful, unique celebration of our nation's birth.





# Fireworks

# LIGHTING UP THE NIGHT

On July 3, 1776, the day before the Continental Congress

approved the Declaration of Independence, John Adams, who would become the second president of the United States, wrote what would become a famous letter to his wife. He wrote: "The day will be memorable in the history of America . . . It ought to be solemnized with pomp and parade . . . bonfires and illuminations from one end of the continent to the other." By "illuminations" Adams meant fireworks, and he turned out to be a prophet.

On the Fourth, it is, of course, traditional to set the night on fire. And nobody does it better than Boston.

Ken Clark of Pyrotechnology,

Inc., who has been master of illuminations for Boston's Fourth of July since 1983, says his job is "to set fireworks to music, hopefully in such a way that the two elements actually fuse to produce a final experience that transcends the sum of its parts."

Mr. Clark calls his creations "pyromusicals."

Most people settle for magical.







Ean White



Mark Miner



Ean White

(Opposite Page) EanWhite



Mark Miner







# And in the end...

When the last bell is rung, and the last cannon fired; when the fiery comets and stars and flowers and wheels sputter and fall into the dark river waters to be extinguished; when the Esplanade empties and the trains fill up, what's left is the joy, the memories, and, for most, a silent vow to return, to join once again with our fellow citizens in order to wish our nation another happy birthday. And to hope for many, many more to come.





Sandy Duncan













# AND IN THE END...





















# Credits Boston's Fourth Of July

Boston's Fourth of July is a non profit organization which founded the Fourth of July Esplanade Event in 1974. Among the services provided by Boston's Fourth of July each year are the fireworks, barges, portable rest rooms, sound system, video screens, complimentary programs, and overall coordination of the event.

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